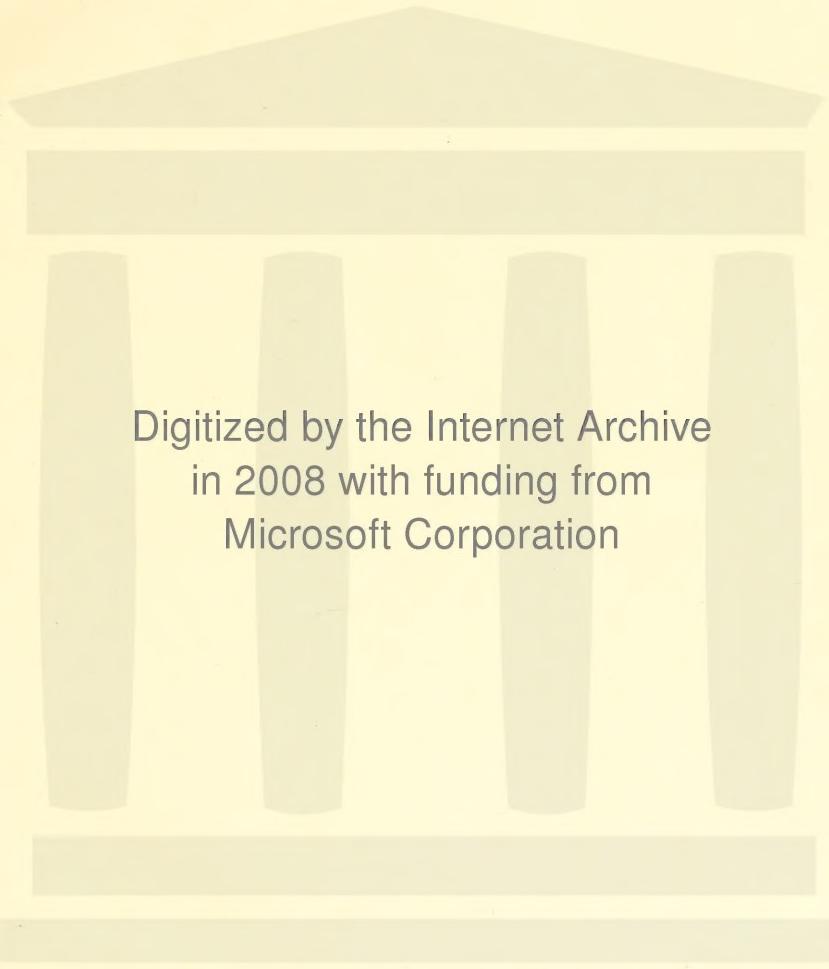


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IN THE SALE ROOM

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MRS. MOUNTAIN
GEORGE MASOUEUR



PIQUÉ

A Beautiful Minor Art

By H. C. Dent

INTRODUCTORY NOTES.

ALTHOUGH, in one form or another, this beautiful method of decoration has been in vogue for nearly three hundred years, it is somewhat remarkable that no English encyclopædia, not even the latest edition of the "British," offers any description of, or has any reference to, piqué at all. Essentially a French art, however, we are naturally more fortunate in finding a description of piqué in Harvard's *Dictionnaire de l'ameublement et de la décoration*, published in Paris about the middle of the eighteenth century:—"Piqué est un terme de tablétier; on appelle piqué d'or un

genre de décoration qu'on fait subir surtout à l'écaille et qui consiste à piqué celle-ci d'une foules de petites pointes coupées juste au ras de l'écaille et polies avec elle, complétant d'une façon légère et charmante les dessins principaux. Le piqué d'or a été fort à la mode au siècle dernier. Nous relevons dans les annonces affiches et avis divers du 6 mai 1765 la note suivante: 'Le 29 avril on a perdu à la Comédie Française un sac de taffetas noir contenant un clef d'or, un petit étui d'écaille en piqué d'or et garnie.'" It will be noted that the term piqué is limited in this description to "petites points," but the London auctioneers and



THREE PIQUÉ SNUFF BOXES

Louis XIV, MIDDLE PERIOD

dealers not only include similar decoration in silver, but have extended the term piqué to "strip" decoration ~~in silver and gold or silver gilt as tortoiseshell.~~ I would suggest that a correct modern definition of piqué ~~is~~ ~~can be given as follows:~~ ~~the art of~~ ~~inlaying~~ ~~gold or silver~~ ~~stripes~~ ~~on~~ ~~other~~ ~~material~~ ~~so as to be~~ ~~inclosed~~ ~~as a very frequent added decoration, it would, with but~~ ~~slight modification, apply to work from the time of~~ Louis XIII. to the present day." It is an interesting fact that piqué, be it French, English, Dutch, Spanish, German, or Italian, is true to itself during this long period of time, and with the few exceptions to be mentioned in a later article on "Specimens showing association with the Piqué Art," answers to the description above suggested. Very little piqué was produced—at least in the earlier days of the art—outside the ateliers of France and England, and the illustrations in this series of articles will refer only to specimens made in those countries, but examples of German, Italian, and Spanish craftsmanship will be referred to in the letterpress.

The reference in the *Dictionnaire de l'ameublement* to the lost piqué étui in 1765 is interesting, but the initial work in the art dates from at least a century and a half earlier: Charles André Boulle, therefore, must not have all the credit of "originating for the art craftsmen of his time methods of working in tortoiseshell," for there is plenty of evidence that the art of moulding and working in this beautiful medium was thoroughly understood at least as early as the second decade of the seventeenth century, some fifty years before Charles André Boulle came to the fulness of his powers. It was not until 1672 that Boulle, at the age of thirty, on the recommendation of Colbert, took up his residence at the Louvre in the rooms allotted to him by Louis XIV.

Pique work in its inception, artistic design, and detail being so typically French, one would have expected to find numerous specimens in the museums of Paris. As a matter of fact, they are particularly wanting in this respect. The Conservateur of the Louvre writes that he is unable to give any definite information about piqué, and states that the museum contains no specimens. At the Cluny also, and other Paris museums visited, not a single example was found. On further consideration, however, this absence is not so extraordinary, because by far the greater number of piqué

articles were of small size, including snuff-boxes, étuis, bodkin cases, scent-bottles, small drinking cups, trays, bonbonnières, shuttles, fan-sticks, etc., and the probability is that such treasures would form part of the personal baggage of émigrés seeking refuge in times of political unrest, religious persecution, and national trouble. Of these small articles, snuff-boxes show distinctly the greater preponderance, for the practice of inhaling snuff was quite common on the Continent throughout the seventeenth century, was by no means a rare habit in England during this period, and throughout the eighteenth century the custom was universal.

It is remarkable that there are no specimens of piqué at the British Museum, and but a single piece (part of a toilet set, in piqué posé on blonde tortoiseshell) at the Wallace. At the Victoria and Albert, however, there is quite a fair collection, which has been added to recently. Of the examples at South Kensington, a doubt is in some cases expressed as to whether the work is of English or French origin, and one can easily understand how difficult it is to label them with any great degree of accuracy, when it is remembered that at the time the art was at its highest development the Revocation of the Edict of Nantes, in 1685, sent over to this country, among the forty thousand French families, a large number of craftsmen who brought with them the arts and industries of their native land, many workers in piqué being certainly included. These workers were naturally influenced by their environment, and in the process of years, but very gradually, they adopted the more crude and less artistic designs of the English. Late seventeenth-century piqué articles may therefore well have been made in England by French workers, and be quite indistinguishable from French specimens of the same period made in France. But even as early as Queen Anne we find that environment has begun to tell, and the designs have to a certain extent lost their delicacy, and are of a somewhat cruder type. During the greater part of the eighteenth century most of the English specimens produced were of fine workmanship, and marked by excellent taste and suitability. As we approach early Victorian times, although the workmanship is still fine, the brooches, pendants, ear-rings, and necklets with which our grandmothers adorned themselves, were heavy and cumbrous, and, were it not that they fulfil our description



LOUIS XIV., EARLY PERIOD

of piqué, are to be seen which are associated with the refined workmanship of the original French art. Some of the pieces made in England at the end of the seventeenth century represent Dutch scenes and characters, due to the development by Dutch craftsmen (who followed William III. to this country) of an art to a great extent new to them, but one they were ready enough to acquire from their French and English fellow-workers; the more so as they had been skilled moulders of horn for a very many years, and could the more readily adapt themselves to working and inlaying media which required very similar treatment.

To the artistic French nation, however, must be given the whole credit for conceiving such a beautiful method of decoration as piqué, and this is borne out by negative evidence—(1) the absence of any English specimens prior to the Revocation of the Edict of Nantes in 1685, with the single exception of the highly interesting, but not particularly artistic, circle decoration of the latter half of the seventeenth century; and (2) the absence of any mention of piqué, or methods of working in ivory or shell, in any book of reference other than of French origin.

Although by far the greater number of articles in piqué were of small size—and this is not to be wondered at, considering the value of the materials used—there are some notable exceptions: a pair of bellows, large jewel-boxes, and a spinning-wheel, are among the articles I have seen in private collections; but the most remarkable exception is a late Louis XIV. cabinet in my possession—a wonderful and unique work of art worth a special description. It originally formed part of the collection of Sir Julian Goldsmid, and was purchased by him from the late Duke of Orleans. The cabinet and stand are made entirely of tortoiseshell, the interior fitted with six drawers and divisions enclosed by doors, each with two shaped panels: a shaped top with rising lid enclosing a recess, and two drawers below. The stand has triangular-shaped supports fitted with stretcher rail and shelf. The whole of the exterior of the cabinet and stand is beautifully enriched with a fine design of flowers, scrolls, and diaper ornament in gold piqué point and posé, freely interspersed with dancing figures, pastoral scenes, animals, masks, and other designs in engraved mother-of-pearl. The side and back panels are as lavishly decorated as those in

the front. The height of the cabinet and stand is 4 ft. 2 in., and the extreme width 2 ft. 5 in. It is interesting to note that the upper cornice and dome have a particularly Chinese suggestion about them; also, that monkeys in engraved mother-of-pearl and gold appear freely all over the cabinet. Now the artist, Claud Audran, a famous decorative painter, and keeper of the collections at the Luxembourg, was well known for his "chinoiserie and singeries"; also it is known that in 1708 Antoine Watteau was his assistant, and the designs in some of the panels of the cabinet are typically "Watteau" in character. It is therefore quite justifiable to assume that the door panels were designed by Watteau in the atelier of Audran, although this would date the work, of at least a portion of the cabinet, as very early eighteenth century, rather than late seventeenth century, at which period several experts have placed it. Such a piece of furniture, embracing so much wealth of detail, must obviously have been the work of many years. It is probable that its manufacture covers a period from about 1660 until the first decade of the eighteenth century, and this theory is fully confirmed by a careful study of the costumes and decoration of the panels, and the numerous vignettes with which the cabinet is so freely decorated. Mother-of-pearl is largely used to enhance the beauty of piqué. In the cabinet above described there are more than four hundred plaques of finely engraved mother-of-pearl. In about one-third of all the piqué specimens I have seen, mother-of-pearl enters into the scheme, and greatly adds to the decorative effect. In the earlier purely French piqué, the added decoration was finely engraved, and in all seventeenth-century and eighteenth-century specimens this is the rule. In later work, the mother-of-pearl is often opalescent in colour, and but rarely engraved.

It would greatly aid in the classification of piqué if each period possessed definite features, but it is not to be expected that, because a new ruler came to the throne, an art should immediately alter its distinctive method of decoration to suit the convenience of collectors in a laterage. We find, however, that the periods of Louis XIV., XV., and XVI., are marked quite as distinctly in the minor art of piqué as in the major art of furniture design. From an illustrative point of view, it will be better, in the first instance, to consider



SHAPED PIQUÉ TRAY

Louis XIV., EARLY PERIOD

piqué decoration on tortoiseshell, leaving the ivory medium for a special article.

French piqué naturally divides itself into three periods—(a) Louis XIV., (b) Louis XV., and (c) Louis XVI., up to and including the Napoleonic era. English piqué can be more conveniently described as—(a) seventeenth-century, (b) eighteenth-century, and (c) nineteenth-century to the present day. The division into these periods may be considered somewhat arbitrary, but is the best working plan the author is able to offer.

LOUIS XIV. PERIOD.

The Louis XIV., in my opinion, is the most interesting period of French piqué. Oddly enough, the very earliest specimens present quite the high-water mark of the art. These early specimens of the period provide very little strip-work, or piqué posé, the designs being worked out almost entirely in “foules point d’or,” the effect being greatly heightened in most cases by the addition of the larger “clous d’or.” In later examples

piqué point is associated with piqué posé, and towards the end of the period examples occur either in pure piqué point or piqué posé, specimens in which the two methods of decoration are combined in the same work of art, being distinguished by their rarity. In this period the points often resolve themselves into the form of the fleur-de-lys, flies, gnats, cornucopia, vine-leaves, grape clusters, quaint birds, and finally the sunflower and the sun-bird (the peacock), emblematic of Louis XIV. “le Roi Soleil”; or again, may not present any of these special marks of the period, but form purely a conventional pattern, as shown in the fan-rays. The small drop hinge with the curved connecting bar on the inside of the lid is typical of the Louis XIV. period, and often serves, in conjunction with the shape of the specimen and the character of the decoration, to determine date of manufacture. As a general rule, the oblong, square, and shaped boxes of this period are of an earlier date than the oval ones. The vine-leaves, gnats, etc., although the special designs of this period,

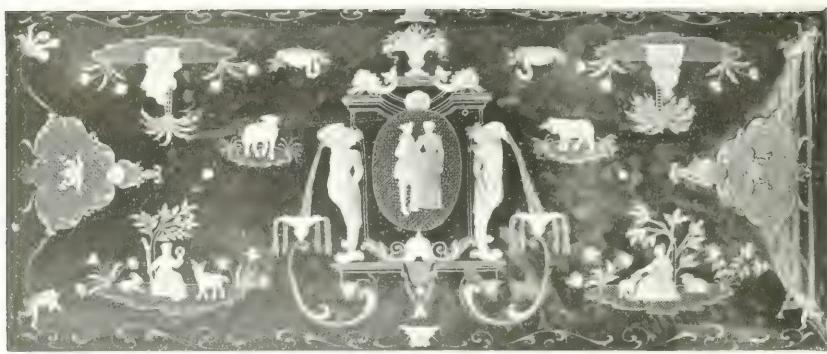


FIG. 186.

HOW INLAID DETAILS ON THE OF CABINET



PIQUE CABINET
LOUIS XIV, LATE PERIOD

*THE
CONNOISSEUR*

appear in early specimens of Louis XV., and I have even a Louis XVI. specimen, with the Paris mark of the Revolution year, where the gnats and vine-leaves appear; but in this last instance the piqué is of the finest posé variety, and the effect different to that of the early period now under consideration. It must always be borne in mind that when a particular design provided a pleasing effect, it is likely to be reproduced at a later date, and it is owing to this fact that we possess such beautiful English piqué work in the eighteenth century, when, in spite of the existence of much original home talent, the designers reproduced with such splendid success the style of earlier masters. Also it may be noted that the piqué posé toilet-table articles of to-day are a very good imitation of our own Adams style of a century and a half ago.

Before concluding these few general remarks on Louis XIV. piqué decoration, I should like to state that although the gnats, flies, vine-leaves, birds, etc., above mentioned constitute the special designs of the period as regards piqué, the ordinary designs found in Louis XIV. furniture are also in evidence. Thus the C' scrolling, the palmette, the shell, the lattice, and other well-known features of the period, will be perceived in several of the examples illustrated: but special weight is given to the characteristic details, such as the gnats, flies, etc., because they apply especially to piqué, and obviously could not enter into the scheme of furniture design.

It is altogether beyond the scope of these articles to describe in detail every specimen illustrated, but I would like to draw special attention to the three oblong snuff-boxes, representing the middle period of

Louis XIV. It will be noted that in each case the subject is a classical one; also in each case the upper part of the decorative scheme is in piqué posé, and the lower portion in piqué point; and also that in each case this arrangement is repeated on the base of each specimen. One of these boxes was discovered in an Agra bazaar as far back as 1885, and may conceivably at one time have been in the possession of that great designer, Austin de Bordeaux, a French architect in the service of Shah Jehan, and thought by many to be the designer of that "glorious conception," the Taj of Agra; another I found in a marine store in Quebec in 1910, once the property, probably, of some émigré forced to leave "la belle France" towards the end of the seventeenth century: and the third was but recently acquired in Bond Street. The price of the purchase in each instance, 'it may be added, increased in geometrical progression, but I was only too pleased to have the opportunity of bringing together from so many leagues apart specimens of a rare type of Louis XIV. piqué which obviously emanated from the same atelier, and were probably the work of the same master-hand.

Another notable specimen is the shaped tray, illustrating quite the earliest period of Louis XIV., or possibly late Louis XIII. This I believe to be the earliest piece of piqué in my collection, as it is undoubtedly the finest. Confirmatory evidence as to date of production is furnished by the costumes of the figures depicted in engraved mother-of-pearl. These costumes, it is interesting to note, correspond exactly to those in various thumb-nail prints in my possession by that great contemporary master engraver, Jean Jaques Callot (1592-1635).





No. 5
Pricket
Candlebox
in iron
Early
16th
Century.



No. 6
Double
Nozzle Candlestick
of Wrought-Iron
Middle 16th Century



No. 7
Candlestick and
Binder Box of Sheet
Brass Late 18th Century



No. 8
Cast and
Turned Brass
Middle 17th
Century



No. 9
Old Spire
for Fixing
into Wall
Early 17th Century



Example of
showing the
development
of the ordinary
Candlestick
in England.

No. 10
Adjustable
Pricket-Candlestick
of Wrought-Iron
Middle 17th Century



No. 11
Adjustable
Pricket-Candlestick
of Wrought-Iron
Middle 17th Century



No. 12
Early
Victorian



No. 13
Cast and turned
Brass Late
19th Century



The Candlestick and its Development

By A. J. Shirley

THE illustrations on page 12 show how this homely article of domestic use, and often of decoration, has developed in the ordinary English household since the introduction of candles. It also gives an insight to how the furnishing of the home has increased in luxury and refinement.

There are many instances where very elaborate and costly candlesticks were in use by the wealthy previous to the time of those illustrated; but as they were mostly imported from foreign countries, no mention is made of them. The candlestick dates back to very early times, and most probably precedes the use of oil-lamps. The Greeks and Romans used a form of candle, but discarded it on the invention of oil lamps, or *Lucerna*, as they were then

called. A large number of these early forms of oil lamps, many of beautiful and fantastic shapes, can be seen in our various museums. These were made in wood, terra-cotta, and bronze, and were arranged to hang or stand. Some, however, were made with holes

to fix on to a spiked stand or pricket candlestick. The candelabrum was originally a candlestick, but later the word was used to indicate a stand to hold or support lamps. In the sixteenth century a row or number of prickets, arranged to take candles, and hung from the beams or ceiling, was called a candle-beam. This was the origin of the chandelier.

The earliest form of candlestick known is the gold seven-branched candlestick used in Solomon's temple, and sculptured on the Arch of Titus.



No. 56.—LAMP OR CANDLESTICK.
BRONZE CUT AND CHASED—ITALIAN
ABOUT 1570. HEIGHT, 13 IN.

No. 57.—LAMP OR CANDLESTICK.
BRONZE—ITALIAN
ABOUT 1570. HEIGHT, 14 IN.

Mr. Layard tells us that probably when it was made it was only copper overlaid with other metals; it was yellow in colour, like our modern brass.

Candles for churches were made of tallow, and were used in the eighth century; some were so large that they had to be lit by swinging a lamp through the roof. In the records of Canterbury of 1455 is mentioned one which weighed 300 lbs. These were known as paschal candles. From the wax candles were made of tallow, beeswax, and spermaceti. Those of the present day are made of paraffin.

In 1484 the Wax Chamberlains' Company was formed, and large halls were lit by candles, as previously mentioned. Henry VI. imported wax candles from Paris, as they were better than could be obtained here. Owing to the cost of wax candles generally, they could only be used by the wealthy classes. The earliest form of artificial light used by the common people was evidently the rush-light, and these were obtained by collecting rushes from the marshy ground,

then dried
and then dipped
into melted
tallow until
it was very
rush-light dipped
repeatedly
into tallow until
it was thick
enough to stick
to a wooden
pricket, as
shown in No. 1. This is made of a piece of wrought-iron doubled over, with a piece welded between the two sides; the ends were turned into scrolls, and a



NO. 2.—THE LEGACY OF A SILVER CANDLESTICK
IN THE TREASURY OF ST. G. CATHERINE, COLUMBIA,
U.S.A.; HALL MARK, 1603. 4 INCHES HIGH, 1850.

came more common, the solid end or counterbalance was replaced by a socket to hold them. An improvement on the foregoing is the adjustable hanging candlestick (No. 5), which also holds either a rush or a candle, and has a rack adjustment for raising or lowering the light. This is also of wrought-iron. Nos. 5a and 5b are Italian of about 1570, and

show how far advanced civilization was with these people. These candlesticks were evidently used for two purposes, viz., to take candles or to take the boat-shaped oil lamps so commonly used at that period.

They are of bronze, cast by the "cire perdu" or lost wax process, and then chased through rather crudely. The shell on the tail of the dragon is known as a



NO. 5.—BRONZE CANDLESTICK, ENGLISH, END OF 16TH CENTURY.



NO. 10.—SILVER CANDLESTICK. CAST AND CHASED
MAKER'S MARK, "N.N." FRENCH PARIS HALL-MARK, 1714-15

Murex shell. The tall paschal candlesticks by A. Fontana, of the sixteenth century, in the Certosa of Pavia, near Milan, are fine specimens of this class of work.

No. 6 is of cast and turned brass, and is in the Victoria and Albert Museum. It belongs to the seventeenth century, and about this period brass was in general use for such objects. Note the resemblance between No. 6 and No. 6a.

No. 6a is a photograph of an electrotype candlestick. The original, of silver-gilt, is in the Treasury of the Kremlin, Moscow. The cylindrical stem and broad base, etc., are made from sheet-metal, as distinct from No. 6, which is of brass, and has been cast and turned. No. 6a is dated with the English hall-mark for 1663-4, and is 1 ft 6 in. in height, and the base is 14 in. diameter. It has been raised from the inside, and then worked down on the face, and is typical repoussé work of that time.

We now come to the saucer-base or bedroom candlestick. Some of these were made about this time of a yellow earthenware and glazed, and two specimens are to be seen in the Horniman Museum. No. 7 is a typical example of a portable brass candlestick; though it must not be forgotten that at this time some candlesticks were made of iron. The top part of the above candlestick lifts off, leaving the box underneath for



NO. 11.—SILVER CANDLESTICK.
ENGLISH HALL-MARK FOR 1737

the flint, steel, and tinder, and later for matches, which came in after 1833, and were called lucifer matches, or phosphorous friction matches. No. 7a is of a slightly earlier date, about the end of the seventeenth century, and is of silver, but is of similar type, and known as the saucer-base or bedroom candlestick. The clip shown on the side was to hold the extinguisher cap: these used to be fastened to the nozzle by a small chain.

No. 8 is an example of the candlestick used in the early nineteenth century; the socket for holding the candle is at the bottom. The glass prevents the candle from being extinguished by a sudden draught.

No. 9 is of the type known as the baluster stem. It was made in many forms, usually in brass, and at the present day is much copied. For the finest specimens of candlesticks one must look to those of the period from the second quarter of the seventeenth century to the early part of the nineteenth, and many of those made in silver during the Queen Anne and Georgian periods are extremely beautiful. Some examples are shown herewith.

No. 10 is one of a pair of well-modelled and chased candlesticks made of silver. Maker's mark, "N.N." French, Paris hall-mark for 1714-15. The pair vary slightly in their design, and at the base have evidently been hammered up out of the flat metal.



NO. 12.—SILVER CANDLESTICK
LAWING PATTERN
ENGLISH HALL-MARK FOR 1705.

No. 11, one of a pair in silver, bearing the English hall-mark for 1737, is of a very ornate character, having applied ornaments that have been hammered up and then fastened on with a hard solder. The applied piece of leaf ornament on the base is of the shell type, used largely during the reign of Louis XIV.

No. 12, also one of a pair in silver, is known as the bat-wing pattern, having the English hall-mark for 1705. This has been made entirely from the flat sheet, hammered up and chased, probably in the early stages of its manufacture. The nozzle and the stem were worked up in a die in two halves, and then hard soldered together and finished by hand, working entirely from the outside. It is an interesting piece of craftsmanship.

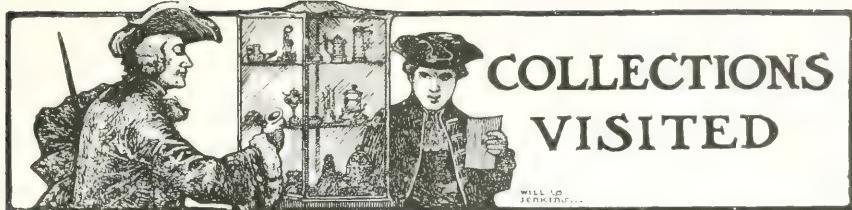
No. 13 has the English hall-mark for 1774, and is also of silver, and of a very graceful form, the decorations being confined on the candlesticks' feet and bases.



NO. 13.—SILVER CANDLESTICK
WITH ACANTHUS LEAF AND BEADED ORNAMENT
ENGLISH HALL-MARK FOR 1774.

ornament. It is a capital example of the right use of ornament and material. The demand for candlesticks was now growing, and these latter examples were expensive and took a long time to make, so recourse was made to what was known as Sheffield plate. This was largely used for candlesticks during this time, and was made by welding a sheet of silver on to a slab of copper, then rolling the billet out into thin sheets, from which the candlesticks were made. To give the impression of solidity, and to prevent them being bruised or knocked over owing to their flimsy construction, they were filled with resin and an iron plate placed in the base. From this time, viz., the latter part of the nineteenth century, and onwards, candlesticks became so common, and were made in so many materials, that they can now be obtained for a few pence and upwards.

[With the exception of the plate on page 12 the pieces illustrated are in the Victoria and Albert Museum.]



Artistic Treasures at Chequers the Pictures By Frank Gibson

THE paintings at Chequers are not the least interesting artistic possessions there. They date from the Elizabethan age to the eighteenth and early nineteenth centuries, embracing, in that space of time, several of the Stuart and post-Stuart painters who preceded Reynolds and Gainsborough. They include portraits of Oliver Cromwell and his family, and are almost entirely portraiture by such masters as Samuel Cooper, Lely, William Dobson, Cornelius Johnson (Janssens), Robert Walker, and their contemporaries. They seem to have been acquired by former owners of Chequers; but Lord Lee of Fareham, well known as a collector, has added considerably to the pictorial

treasures of this fine old house, with excellent examples of the work of certain Dutch and Italian artists, and eighteenth and nineteenth-century English masters—Reynolds, Gainsborough, Raeburn, Hoppner, Crome, and Constable.

Amongst the earliest portraits at Chequers is one called Marie of Lorraine, mother of Mary Queen of Scots, of which a reproduction is given. It is an interesting work, not only for its historical value, but because it provokes curiosity as to its authorship, which is unknown, and must be conjectural. Its Elizabethan characteristics add to the uncertainty as to who painted it. At present we know so little



THE PERRYER FAMILY

BY SIR PETER LELY

concerning the portrait painter, except the greatest, of the sixteenth century. If the inscription on the

made great demands on an artist's minuteness of drawing and brushwork. In this painting the linen



MARY, QUEEN OF SCOTS.

PROMPTED BY PIERRE QUESNEL.

in the right-hand corner of the picture, which reads

ELIZABETH
ANNO 1558.

be correct, it may not be unlikely that this portrait of Mary of Guise was painted seven years after her marriage to James V. of Scotland, and possibly by Pierre Quesnel, the founder of a line of notable French artists, and who accompanied her to Scotland when she left France. The Queen's pose is stiff and formal, and the painting is curiously flat in modelling, but the dress is painted with considerable skill. The outline of the Elizabethan and Jacobean periods

ruff edged with scolloped lace, the gold lace sleeves studded with pearls, and other parts of the dress, are rendered with a competence and thoroughness which few painters of the figure to-day could accomplish. On the breast of the Queen's dress, just under the upper right and left loops of the pearl necklace, are to be seen the letters M and L, from each of which three pearl drops are hanging. This would seem to authenticate the identity of the lady before us in the portrait as that of Marie of Lorraine.

Sir Peter Lely is represented by a family portrait group which has been added to the collection at Chequers by Lord Lee. Known as the *Perry Family*,



LADY HAMILTON AS THE GODDESS OF HEALTH

BY GEORGE ROMNEY

The
CONNOISSEUR



PORTRAIT GROUP OF THE RUSSELL FAMILY

BY C. PHILLIPS

and signed "Peter Lely, A. 1655," it is an important example of the artist, and, for him, an unusually large group of figures. The men are better painted than the women, as can be seen by the reproduction; their attitudes are dignified and natural. The lady in the centre of the group is an awkward figure, seeming to break the continuity of the design. But the colouring of the dresses—the lady on the left in pale brown, and the other in pale blue—tone richly and harmoniously with the men's darker clothes, and the flesh-colour of their faces against the architectural background, together with the fine brushwork, makes amends for deficiencies, and truly proclaims Lely the artist at his best, and the greatest English portrait painter of his time.

Of other Stuart painters, William Dobson, the most interesting of seventeenth-century English portrait painters, there is a good example, a presentation of Sir Edmund Verney in the picturesque dress of his day. Also there are portraits of Oliver Cromwell and his family, by Robert Walker and Cornelius Johnson. The Protector himself, by Walker, and two of his

daughters, Mrs. Fleetwood and Lady Fauconberg, are painted by Johnson.

At no other place is there to be found such a rich collection of portraits of Cromwell, his family, and his friends, as at Chequers. This is owing to the union of Cromwell's youngest daughter, Frances, who married Sir John Russell, whose son married the owner of Chequers. Frances Cromwell probably inherited from Lady Fauconberg (her sister) a goodly share of the family heirlooms, which may account for their profusion here.

The earliest of these family portraits is that of Elizabeth Cromwell, the mother of Oliver. It shows a curious masculine face, rather repellent at first glance, but the features show strength and determination. Much more attractive is the little panel portrait of her famous son, aged two, an alert-looking child with intelligent eyes. Both portraits are by some unknown artist. The next representation of Cromwell at Chequers is a canvas by Walker, who painted him in armour with a page tying on his sash, and is one of the many portraits of Cromwell by this artist. It is

very similar to the one in the National Portrait Gallery, London. Samuel Cooper, one of the best of British miniaturists, was much patronised by Cromwell and his family. At Chequers there is a miniature bust portrait of the Protector clad in armour, and in a room at a miniature likeness of him, which tradition says was given to his youngest daughter on his death bed. But the most notable Cooper miniature in the Cromwell collection at Chequers is that of John Pym, a masterpiece of

characterisation, even for Cooper, who achieved so many triumphs in this way. Not the least interesting and pictorially valuable amongst the Cromwell relics is the portrait of General John Lambert, by Ferdinand Bol, a splendid work and worthy example of Rembrandt's most prominent pupil.

Interesting and amusingly entertaining pictorial souvenirs are the two portrait groups of the Russell family, who lived at Chequers throughout the eighteenth century, which hang in the entrance hall. They are both painted by a somewhat forgotten artist, C. Phillips. One of these groups, here reproduced, shows a composition of nine figures, curiously formal in arrangement, and all linked together by the central figure of the cow. There is some clever painting in this work, and its colour-scheme of blues, silvery greys, and faint yellows is distinctly delicate and pleasing. Each individual figure is carefully labelled. From left to right we are shown : Mr. J. S. Revett, Mrs. Revett, "Trooper" (the dog), J. Russell Greenhill (the child),

PORTRAIT OF A GENTLEMAN



TROOPER BY PHILLIPS

and Mrs. "Governor" Russell; next, and in the centre, Colonel Russell, who stands proudly holding the silver cup, probably a prize he has won at a competition by showing "Phoebe" (the cow), to whom Mrs. Russell, seated beside her, is about to play the milk-maid, Mr. Revett standing behind her. The next figure, "Belle Brown," appears to be a gipsy fortuneteller, who prophesies to Miss Russell what her future is to be. Altogether one is irresistibly reminded of the immortal

family portrait group of the Vicar of Wakefield. The other painting of the Russell and Revett family, a group of eleven figures standing amongst the woods and glades of Chequers, is pretty much the same as its companion picture, but the individual members look older, and there is no cow.

In Lord Lee's collection there are several paintings of great interest and artistic value. Hanging in the dining-room, side by side, are excellent examples of two different masters. One, by Dosso Dossi, is a noble and dignified portrait of the Duke of Ferrara clad in armour, with the right arm leaning on the muzzle of a cannon which stands behind him. The other is a smaller but most decorative panel by Rubens, representing nude cupids bearing a "swag" of fruit. One of the most interesting and important works at Chequers is *The Mathematician*, ascribed to Rembrandt, which was formerly in the Ashburnham collection, being well known from the mezzotint engraving of it by James McArdell. This hangs in the place of



A WOODLAND LANDSCAPE

BY THOMAS GAINSBOROUGH

honour in the Great Hall. The Dutch landscape school of the seventeenth century is well represented to some degree by an unusually fine example of Van Goyen, a broad river scene, over which arches a sky covered with slowly-moving clouds, that no one but he could paint with such truth and mastery.

The very interesting eighteenth-century portrait of a gentleman sitting in a rocky woodland landscape, of which a reproduction is given, provokes curiosity as to who painted it. At first sight this country gentleman, with his black three-cornered hat and green coat trimmed with silver lace, seems to have been painted by Zoffany. But a closer examination shows, technically, a more fluent and broader style of handling than Zoffany's. Whoever the author, it is clear he knew his business, and was a most accomplished artist.

Lord Lee selected a delightful specimen of the landscape work by Gainsborough when he chose the example which is now at Chequers. And one may see from

the reproduction what a charming pastoral this country road, with its bluish-green trees, russet-grey banks, and cattle and figures in evening light, makes. The whole canvas has that indefinable poetry that characterises the best of Gainsborough's landscapes. The work of another great master of landscape painting is also at Chequers, and may be compared with Gainsborough's. This is John Crome, of whose art there is a beautiful example, showing the Norwich painter in the full ripeness of his powers. The reproduction shows the simplicity of the subject—a winding road amongst tall trees, and where earth, foliage, and sky are bathed in sparkling light and shadow. Both Gainsborough and Crome were poets! Both were influenced by Dutch landscape painters, the former by Wynants. Both, Cuyp and Ruisdael. And Crome worshipped Hobbema to his dying day. But each studied nature deeply. Yet their work is so different and personal. Take their rendering of trees. Gainsborough gives his impression of them by

showing their gracefulness, and their elasticity which makes them susceptible to the slightest wind. Crome

Lady Elizabeth Matthew as a child fondling a white spaniel, reminding one of the famous Miss Bowles



A WOODLAND LANDSCAPE

BY JOHN CROME

how the woody strength of a tree in its trunk and boughs, the intricacy of its foliage, and the way its leaves receive and retain light. Constable, of whose art Lord Lee of Fareham has several examples, can also be compared with the above masters in the same way. His trees and landscapes have mass, motion, and character. Of the Constables at Chequers, two of the most beautiful are *A View at Hampstead*, which once was in the late Sir Joseph Beecham's collection; the other is *The Sandpits at Hampstead*.

Of eighteenth-century figure painters, Sir Joshua Reynolds shines most with a well-known example—

(*Lore me, Lore my Dog*) at the Wallace Gallery, with which it may be compared advantageously. Reynolds painted the latter portrait in 1777. The great success of the Bowles portrait may have made the artist use a similar motive, to repeat a young girl's gleeful action again. At any rate, the picture at Chequers, as can be seen by the reproduction, is equally charming, and shows how sympathetically Sir Joshua could paint children. This painting is one of the treasures at Chequers. Its history is interesting, for it was successively in the collection of Mr. Wynn Ellis (the one time owner of the stolen *Duchess of Devonshire*), and

Artistic Treasures at Chequers

then in that of the sporting Duchess of Montrose. Lord Lee also possesses a portrait of Sir Joshua by himself, one of several he painted.

Other examples of portrait painters at Chequers include Raeburn, and last, but not least, a very fine Hoppner. The portrait of Mrs. Price is a very characteristic example of this artist's mode of painting women. Hoppner was the most eclectic painter of his time, and formed his style and technique on the

work of Reynolds, Gainsborough, and Romney, but combined it with a romance and fire of his own. As can be seen from the illustration, he employed Romney's formula when he painted this lady. With Hoppner's death the last of the great English portrait painters of the eighteenth century passed away. For he was a much more profound and sincere painter than Lawrence, whose mannerisms and flatteries weakened his great talent.



PORTRAIT OF MRS. PRICE

BY JOHN HOPPNER



The Small Collector Essex Bygones Part II.

MOST members of the present generation who have entered middle age can—if they think at all—recollect sundry strange articles once in everyday use, but whose occupation being gone, were relegated to neglect and dereliction. Behindhand in utilitarian matters, and yet without any special reverence which attaches to age, these articles were often only preserved through some feeling of sentiment, being nowadays exhumed after the lapse of years to interest and educate latter-day investigators in the ways and customs of their forefathers. A good deal has already appeared in the pages of *THE CONNOISSEUR* upon this subject, but the field is a very wide one, and well-nigh inexhaustible. One thing is certain: it does not matter what class of portable bygones the collector is specially interested in, the exercise of this class of hobby will prove increasingly profitable in both the educational as well as the intrinsic sense. And the lode is far from being exhausted. How deeply interesting and yet how acquirable some of the relics of past generations are! I wonder if any future enthusiast will attempt to make a collection of, say, tram tickets, when that species of conveyance has been finally scrapped. The bare idea is deadly, and dismally dull.

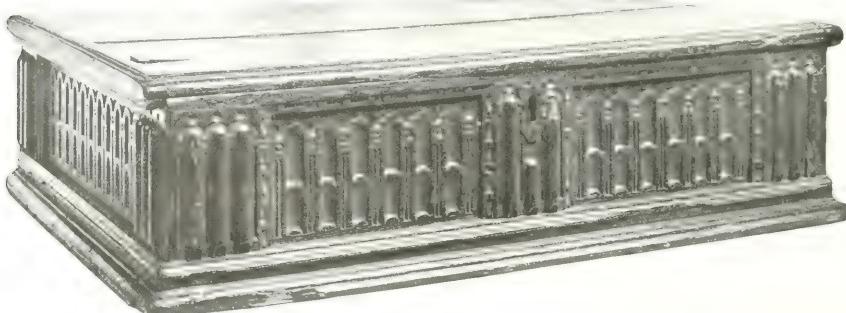
Before the days of cheap printing and the taste of Tottenham Court Road, homesteads almost invariably possessed their bulky family Bible, reposing in an oaken box more or less embellished with carving according to the means of its original owner, and sometimes with initials accompanied by the date of its acquisition. It is rare to find two of these boxes alike. Each one, however humble, seemed to be an individual effort, for the word "manufacture" as understood to-day was not synonymous with the old cofferer's and cabinet-maker's craft.

By Fred Roe, R.I.

The one which we give an illustration of (No. i.) is an ornate and curiously classic specimen, dating from the days of Charles I., exhibiting mouldings round its base not frequently met with in this type of article. It was purchased some years ago by a friend from a farmer on the Hertfordshire border of Essex, having been degraded from its former use into a receptacle for odd lumber.

Amongst the articles of domestic furniture not now in general use may be mentioned the queerly shaped foot-stool figured in No. ii. The exact age of this piece is conjectural—perhaps a century—but it preserves some of the characteristics of the early joint stools to which I devoted an article in No. 187 of this magazine. It has occurred to me that the splaying legs might very well serve a double purpose and be used as a boot-jack if the stool was placed in an inverted position. The diagram inset illustrates with what ease these straddling supports would lever the top-boots off the feet of a home-coming farmer.

A less debatable piece is the oak hanging-shelf (No. iii.), bearing the initials H.M. and the date 1713, which, like the Bible-box, also came from the borderland of Essex and Hertfordshire. The husbandman from whom it was bought termed this relic his candle-box. It is a pleasing and typical example of the late dated furniture which may still be found in country byways. The carved panel fixed to its back is not part of the original structure. As a matter of fact, it is earlier than the shelves themselves, and may be assigned to somewhere about the middle of the seventeenth century. Properly it should be removed, when the shelves would remain as first constructed (*i.e.*, without any back), but the panel has obviously been attached for so long a time that the



No. I.—OAK BIBLE-BOX

CHARLES I.

owner prefers to let the piece remain as when discovered. Another, a true variety of candle-box, is shown in No. iv. It is made of oak, and is octagonal, with a leather hinge attached by small nails. Similar examples in wood are exceedingly rare, although the form is not unfrequently found in metal. This is a much more unusual type of wooden cupboard than the pendant knife-boxes, which were also used to contain candles at times. (See vol. xlix., p. 66.)

We need not light a candle in order to explore the darkening kitchen of the Essex homestead. The flickering fire on the open hearth wakes reflections in a funnel of red copper hanging handy against the ingle-nook. This utensil is a "muller" (No. v.), an ingenious contrivance for warming liquor. The use of the muller was referred to by Dickens in *The Old Curiosity Shop*. If one excepts the difference in material and venue, the specimen illustrated might almost be the one employed at the "Jolly Sandboys."

"Then," said Mr. Codlin, "fetch me a pint of warm ale, and don't let anybody bring into the room so much as a biscuit till the time arrives."

"Nodding his approval of this decisive and manly course of procedure, the landlord retired to draw the beer, and presently returning with it, applied himself to warm the same in a small tin vessel shaped funnel-wise, for the convenience of sticking it far down in the fire and getting at the bright places. This was soon done, and he handed it over to Mr. Codlin with that creamy froth upon the surface which is one of the happy circumstances attendant upon mulled malt."

Having warmed our drink, let us pour it into these two glasses (No. vi.). The taller one is probably the earlier; the



No. II.—OAK FOOTSTOOL.

(ONE TURNED USE INSET)



No. III.—OAK HANGING-SHELF.

short so-called *rummer* coming from the free-living mid-Georgian days. The latter has the name "E. Warner" roughly engraved underneath its foot. It was bought in Romford many years ago for the modest sum of sixpence. Probably many collectors would be glad to acquire similar specimens for an approximate price.

Till now I have drawn upon my imagination for a dwelling in which to house the by-gones dealt with in this article, but

in the pencil and wash drawing of an ancient farm-house near Hare Street, near Romford (No. vii.), may be found its prototype. This attractive topographical item is culled from an old scrap-book containing sketches by Augustus Charles Pugin (1762-1832), who was elected an Associate of the Old Water-Colour Society in 1808, in the place of Reinagle. Judging by the dated contents of the album, this particular example may have been executed a year or two previous to the latter event. The more famous Augustus Welby Pugin was the son of this artist.

Whilst on the subject of sketches, I may allude to a very interesting sepia study of *The Old Mill, Colchester*, 1840 (No. viii.), by one of the numerous artists named

Worrall. The same structure appears towards the right in Turner's view of Colchester in the *Beauties of England and Wales*, published a couple of years previously. Worrall's mill is smaller than Turner's, and differs from it in detail, but I suspect that it is the more faithful representation of the two. Turner's fidelity was the fidelity of light and shade, not the fidelity of topographical draughtsmen. There is still a mill on the spot, but the main building is of brick, and the projecting weather-boarded loft is square and

the compromise
ing in outline.

To think of "legacies" is to conjure up a mental picture of the Corporation Museum at Colchester. In the first part of this article I drew extensively upon the collection, and now, through the courtesy of Mr. Arthur G. Wright, the curator, who has done so much to raise the museum into the very first rank of local exhibitions, I am able to illustrate some further mementoes of Old Essex.

The straw-plaiting industry, which, till as late as the mid-seventies, occupied so much labour in the county, is now locally extinct. Modern methods have superseded the old slow-moving courses of handicraft, and the little quaint machines used in bygone days bear no significance now to any but the student of antiquarian trifles. No. ix. shows a diminutive hand-mill, used about the commencement of the nineteenth century to press or flatten the completed straw plaits after weaving, before working them into hats or bonnets. The screw regulated the pressure. Some say the straws were passed through the machine before being plaited, but this has not been proved. This curious little contrivance would prove a puzzle to many who were not initiated into the mystery of its purpose. Straw-plaiting is said to have been introduced into Essex, *circa* 1790, by the first Marquis of Buckingham, who, in order to stimulate the



No. V.—COPPER MIFLET.



No. IV.—OAK CANDLE-SOCK.



No. VI.—TWO ANTIQUE DRINKING GLASSES.

industry, was accustomed to place his hat in a conspicuous position during church service for the congregation to admire. It was satisfactory to add that the trials of His lordship's pious advertisement flourished in the county for the best part of a hundred years.

The typical specimen of an hour-glass (No.

IV.) is the elegant turned spindles, now in

Colchester Museum, was doubtless translated from one of the old county churches, where its uses were directed towards the duration of thunders of some local Boanerges. A few of the old wrought-iron hour-glass stands may yet be found in their original positions in the county, notably an excellent example attached to the carved pulpit in East Mersea Church, and one yet more elaborate at South Ockendon, which occupies a like position. The hour-glass bracket at Ingatestone—a simple design of twisted iron—is attached to the wall by the side of the pulpit. Other specimens of these old-time relics may be studied at Heydon and Stifford, but that at the little deserted church of Hazeleigh appears to have been reaved

CONNOISSEUR



CONNOISSEUR
LONDON
ESTATE OF THE LADY
ELIZABETH STANHOPE
WILLIAM IV
1830



NO. VII.—OLD FARM-HOUSE, HARE STREET, NEAR FOMEFORD.

DRAWING BY A. C. PUGIN, 1804.

within recent months by some iconoclast. The sand-glasses used in these stands seem mostly to have been tolerably well timed, and were certainly as reliable as

An interesting perishable bygone is the toll ticket (No. xi.), issued in the year 1866 at Aldham Gate, some seven miles out of Colchester. Very few such reminders



NO. VIII.—THE OLD MILL, GLOUCESTER.

BY MOREL, 1840.

the clepsydras, or water-clocks, contemporary with them. Genuine clepsydras are rare nowadays, but modern forgeries are not lacking in the market.

of the elder Mr. Weller's abomination can be in existence now. The one in question can hardly have escaped destruction except by being regarded as a memento of some

The Commissioner

plan of his son, or a species of impudent evasion. "This
is not, dear Sir, my way" - a spirit which is described by
C. G. L. in *THE CONNOISSEUR*,
No. 14. At Stanway, in Hertfordshire,
John Brown, a Colchester mason,
who was born at Braintree in 1753.
His tastes lay in the direction of
geology, on which subject he wrote
various papers for scientific jour-
nals. Some fossil bones
which he discovered at
Lexden were presented to the
British Museum, and
by his will bequests were
made to the Geological
Society of London.



NO. IX. LEAWAVER, OREGON - COOS BAY, OREGON

Of all the perishing memorials of our rural districts, none have suffered more than the stocks. Those at Havering-atte-Bower (No. xiii.) are still in their original place on the green. Colchester's are preserved in the castle, but in spite of such isolated cases of far-sighted tolerance, the toll has been very heavy, and too many examples of this fine old method of correction exist in memory alone.

Here I am tempted to tell the quaint story of Samuel Smith, a Colchester tailor of the eighteenth century, who achieved notoriety in connection with some stocks. It appears that

Smith was sent out of his mind by reason of a practical joke played upon him by some idiot, who counterfeited a ghost for his benefit. The shock caused the tailor to become eccentric, and given to making wild speeches in public places. At length he was sentenced to be placed in the stocks for inciting riot at Dedham. However, it is one thing to lead an Essex horse to water, but another to make him drink. Arrived at the scene of punishment, Smith became so exceedingly stupid that the constable was obliged to place himself in the stocks in order to illustrate to the prisoner how the process was arrived at. This was exactly what was desired by the tailor, who promptly locked his guardian into the instrument of correction before making good his escape.

Village stocks are perhaps not very collectable articles, and I certainly would not advocate their acquisition into collections, as this would necessitate removal from their original localities. But they are so associated with bygones in their application that this digression is surely pardonable.

Whilst discussing the acquirement of abandoned relics, I should like to mention an instance which, although it cannot refer to bygones in the strict sense of the word, may yet be cited as the happy salving of a "throw-out" of no uncommon interest. Wandering down East Hill, Colchester (the scene of bloody fighting during the siege of 1048), I noticed some few years ago the stone shown in No. xiv., lying in a yard abutting on the footpath. The stone is octagonal, carved on the facets with arcading of the Perpendicular period. Having opened negotiations, I secured the fragment for some few shillings (not counting the far greater expense of having it transported to town).

The stone is of great weight, but I departed after seeing



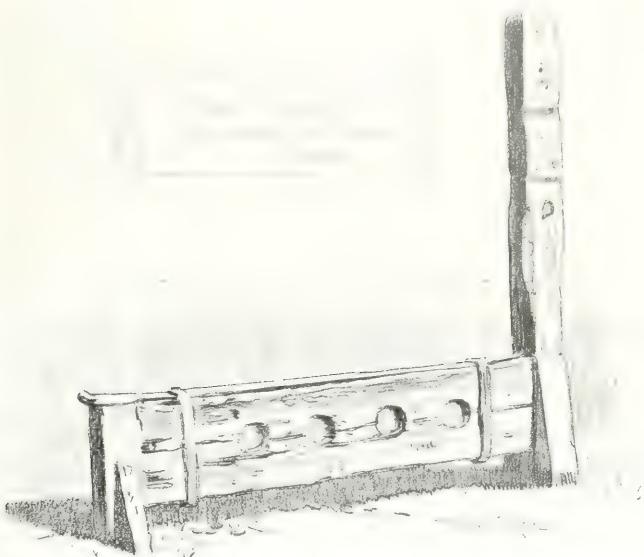
National Institute of Standards and Technology, BUREAU OF LABOR STATISTICS

No. XII.—HORN-POWDER. CROWN GATE, CHESTER. MUSEUM.

The Small Collector

a young giantess toss it into a sack as if it were a cheese. Later investigations have encouraged the belief that this

the shaft of a font, which would help to strengthen the hypothesis, as that at St. James's is a replacement of late



NO. XIII.—THE STOOL AND WHIPPING POST AT HAWLING-YELOWEY, ESEN

waif may have come from the church of St. James, which stands on the top of East Hill, not far from the scene of the discovery. The size and shape of the stone suggests

date. Accounts of even more astounding "finds" by acquaintances might also be ventilated if there were no such thing as a law of libel in this country.



NO. XIV.—THIRTEENTH-CENTURY FONT SHAFT FROM CLOUSTER.



The Bentinck-Hawkins Collection of Enamels at the Ashmolean Museum, Oxford

By Dr. G. C. Williamson

IN viewing, a short time ago, an important collection of miniatures, I noticed, with some regret, that the owner had put aside the few examples of enamel work he possessed, as much less worthy of attention than the other works in his collection, and was inclined to regard them, almost with scorn, as executed by a mechanical process. He little understood the artistic charm of some of his treasures, and did not appear to realise that the enamel was as distinctly the result of a piece of skilful brush-work as was the ordinary miniature painted in colour which appealed more strongly to him. I endeavoured, and with some success, to point out the charm of his enamel portraits, and to lead him, as a collector, to pay greater attention to them, not regarding them, of course, as equivalent in importance to the wonderful works of Cooper, Hilliard, and Oliver, but well worthy of study, and quite interesting from an artistic point of view.

Inasmuch as he had decided to give a closer attention to them, I then recommended the study of a collection not very well known, which came by bequest to the Ashmolean Museum in 1897, from the Rev. W. Bentinck L. Hawkins, and which has lately been skilfully arranged by the present keeper of the museum. It includes examples by almost all the important enamellists, and in connection

with it the keeper (Mr. C. F. Bell) has recently made a discovery of some interest. There are in various collections a certain number of English miniature portraits, brilliant and somewhat ruddy in colour, which are signed by conjoined initials, but it has not been possible hitherto to decide whose these initials were. In examining the collection of Mr. Whitcombe Green, Mr. Bell found the lid of a snuff-box, identical in colouring and style with these miniatures, signed in similar fashion, but giving the name of the enameller in full, and by this discovery he has been able to clear away this curious difficulty. The enamels turn out to be by one Chevalier Gaetano Manini,* a Milanese artist, who lived and worked in England, exhibiting in London

from 1761 to 1775. Manini is believed to have died about 1790. The snuff-box in Mr. Whitcombe Green's collection has within it a double portrait of Prince Frederick and Princess Augusta, Prince and Princess of Wales, and is dated 1758. The two enamels by the same painter in the Bentinck-Hawkins collection are portraits of George III. and of Edward, Duke of York; and yet another example of the same artist's work was originally in the Propert collection,



(101) LOID DENBIGH BY HENRY RONE THE YOUNGER

* He exhibited many works at the Society of Artists and Free Society, notably a large enamel representing the Foundation of the Royal Academy.



84



27



110



82



83



53



87



80



86



103

(84) THE FIRST EARL OF MANSFIELD
BY BIRCH, AFTER REYNOLDS
(82) SIR WILLIAM HAMILTON
BY CRAFT
(80) PORTRAIT OF A MAN
BY NATHANIEL HONE

(27) GEORGE MONCK, DUKE OF ALBEMARLE, K.C.
ARTIST UNKNOWN
(83) PORTRAIT OF A MAN
BY SPULER
(53) PORTRAIT OF A MAN
BY ZINCKE
(86) PORTRAIT OF BURNS
BY HENRY BONE, THE ELDER

(110) OLIVER CROMWELL
BY HENRY BONE
(87) THE PRINCE REGENT
BY HENRY BONE THE ELDER
(103) QUEEN VICTORIA
BY HENRY BONE THE YOUNGER

(88) DR. JOHNSON
BY HATFIELD(64) PORTRAIT OF CATHERINE SHORTER
BY ZINCKE(79) PORTRAIT OF A MAN
BY SENCER

and there described as by an artist unknown. It was exhibited at the Burlington Fine Arts Club exhibition in 1889, and then stated to be by G. M. F., whereas the actual "F." stands for the word "fecit." This particular enamel, which now rests in a private collection, represents a lady at work by candle-light, and is a copy in enamel of a picture on the same subject which the artist painted in crayon. He exhibited both at the Free Society of Artists in 1761, so that we are able to date this particular portrait with absolute accuracy.

The Hawkins collection, in its enamel section, ranges from a remarkable contemporary English enamel of George Monck, Duke of Albemarle, K.C. (27), in a beautiful floral case, down to the work of Henry P. Bone, the enameller who was exhibiting in 1842, and almost every important exponent of the art between these two periods is well represented. There are enamels by Hone, Craft, Spicer, Birch, Grimaldi, Essex, Haslam, Bailey, Boit, Hatfield, Henry Bone, Henry P. Bone, and Zincke, besides a number which belong to the school of Zincke, and were perhaps executed by some of his pupils; and several important works, including a portrait of Lord Beaconsfield, which are skilful enamels, unsigned, but which, therefore, cannot be attributed to the artists who were responsible for them. By the younger Bone—whose enamel portraits are not as well known as are the larger copies of paintings by his father, Henry Bone—there is an excellent series, embracing representations of Oliver Cromwell, Melancthon, Inigo Jones, Holbein, Lord Denbigh (101), Lord

Albemarle, the Duchess of Richmond, Lord Westmorland, Alexander Pope (107), the Prince Consort, and Queen Victoria (103). Almost every enamel painter of repute is represented in this collection, and by signed and dated examples. The student is at once attracted by two large works by Craft, one representing Sir William Hamilton (82), and another Sir Joshua Reynolds, the latter after his own picture belonging to the Royal Academy. Craft's work is not of very frequent occurrence. Both these two splendid portraits are signed in full and are dated.

Another notable one by an enameller who is not very well known is a large portrait of the first Earl of Mansfield (84), after Reynolds, by Birch, signed and dated 1793; and some special attention must be given to the portrait of Dr. Johnson (88), by Hatfield, which is signed and dated 1780, and is an enamel copy of the stippled engraving. On the reverse of it is an inscription recording the death of Johnson in 1784, in the same handwriting as that of the signature, and date of 1780, proving that the work was not signed by the artist until at least four years after it was executed. The example by Nathaniel Hone (80) is signed and dated 1750. It is not known whom it represents, but it is a skilful piece of portraiture, and Hone will always be remembered by the fact that he prepared the first "one-man show," as it is styled, which was held in London. He had to remove his pictures from the Royal Academy (in 1775), because the Academicians considered that he had insulted

The Bentinck-Hawkins Collection of Enamels

both the President and Angelica Kauffmann by his picture called *The Conjuror*. In consequence, he took a room near by, printed his own catalogue, which contains an elaborate explanation of the picture which caused the sensation, and he invited his patrons to come and inspect the work and purchase the catalogue, and to pass judgment concerning the controversy between himself and the Academy.

The example in the University Gallery by Boit, Queen Anne's enameller, represents Mrs. Fermor, wife of Mr. H. Fermor, of Tusmore.

Spencer, a gentleman's servant, who became a successful artist, and whose work in enamel is of extraordinary charm, is well represented by a signed portrait (79), but unfortunately one is not able to identify the sitter.

Spicer is also well represented by a charming portrait of a young man (83); and there are several works by Zincke (see 53) which are signed and dated, and therefore of peculiar interest to students who desire to identify his undoubted works from those of his pupils and followers who were copying his style.

The best example of the work of Zincke is a portrait of Catherine Shorter (64), the first wife of Sir Robert Walpole, Earl of Orford, and mother of Horace Walpole, from whose collection at Strawberry Hill this particular portrait came. It is described in the catalogue of the sale as amongst the contents of Strawberry Hill sold on the 10th of May, 1842, Lot 33, "an

equally beautiful enamel miniature by Zincke, 1735, of Catherine Shorter, first wife of Sir Robert Walpole, from the portrait by Sir Godfrey Kneller, in a fine gold frame set with enamel flowers." The miniature, the sale catalogue declares, was in Zincke's finest style, and had been engraved for the *Ædes Walpoliana*. It was sold at the sale to a Mr. Smith for £30 9s., the companion portrait, which represents Sir Robert Walpole, set in a frame of oak leaves in enamel, having been bought by Lord Derby for £27 6s. It is in the collection at Knowsley. This is certainly the finest of the Zinckes, but there are at least three others signed in full.

By Bailey there is a portrait of Lady Nugent; by Haslam one of the Duke of Wellington; by Essex one of Queen Victoria; and by Henry Bone the Elder one of Burns (86) and one of the Prince Regent, after Mme. le Brun (87), the latter a portrait of unusually large size. Amongst the works of the younger Bone we must allude to his fine copy of Lord Spencer's portrait, by Mignard, of the Duchesse de Fontanges.

By the kindness of the authorities of the Museum, I am enabled to illustrate certain of the choicer examples in this section. They are well worth careful attention by any collector who is interested in the work of the English enamellers. Perhaps upon some future occasion reference may be made to the miniatures and plumbagoes contained in the same collection, which are equally deserving of attention.



(107) ALEXANDER POPE
BY HENRY BONE THE YOUNGER

NOTES AND QUERIES

[The Editor invites the assistance of readers of THE CONNOISSEUR who may be able to impart the information required by Correspondents.]

MRS. BURROUGH. No. 322.

SIR,—I shall be obliged for any information you reader may be able to give me in regard to a portrait oil of *Mrs. Burrough, wife of the Rev. Humphrey Burrough, and mother of the Rev. Henry Burrough, LL.D.* The Rev. Henry Burrough, LL.D., who, in 1770, was Vicar of Wisbech, Rector of Gransden, and Prebendary of Peterborough, was Chaplain to Bishop Butts of Ely, who presented him to the living of Waterbeach, January 18th, 1745, and shortly afterwards to the perpetual curacy of Wilbaston and Haddenham, and the rectory of Little Gransden. Dr. Burrough resigned Waterbeach in 1749, and was promoted to the vicarage of Wisbech and to a stall in Peterborough Cathedral. He was also a J.P. for the Isle of Ely. I should like to know whether there are other portraits of this family in existence, and by whom painted. The photograph of the portrait in question does the painting no credit. The size of the picture is about 36 in. square.—OSCAR E. BROOKS.

COL. F. HALL. NO. 323.

SIR,—This portrait of Col. F. Hall, of Boston, born 1759, and who was in England 1796-7, is attributed to either Copley or Zoffany. The subject is represented as wearing a scarlet coat. I should be glad to receive any information about the painting.—N. CURTIS, New York.



(322) MRS. BURROUGH

CAPT. CHESTER REID. OCTOBER, 1919.

SIR,—Your issue of October, 1919, gives an inquiry for whereabouts of portrait of Capt. Chester Reid, U.S. Navy and designer of American Flag. I am pleased to state that same is in my possession. It is an oil painting and a spirited presentation of the gallant gentleman, and it is believed to be the only one extant. A print of same is in the possession of the New York Historical Society.

FRANCIS H. CLARKE.

UNIDENTIFIED PAINTING. No. 320. AUGUST, 1919.

SIR,—As a student of Irish history, this picture at once suggests a representation of St. Patrick receiving a promise from God that Ireland would never depart from the Catholic Church. While only giving my opinion as to what the subject represents, I wish it to be understood that I do not enter into any religious, political, or technical controversy. Towards the end of the fifth century Patrick came to Ireland as a missionary. Towards the end of his life he went into retreat at Croagh Patrick (pronounced Crow Patrick), a bleak and barren mountain in County Mayo. He went to the summit and prayed and fasted for forty days; for this time he prayed for the one thing, that Ireland would never leave the Catholic Church. At the end of the time the Almighty sent the Angel Victor to tell him that his request was granted.—D. J. GLYNN.



(323) COL. F. HALL



LADY ELIZABETH MATTHEW AS A CHILD

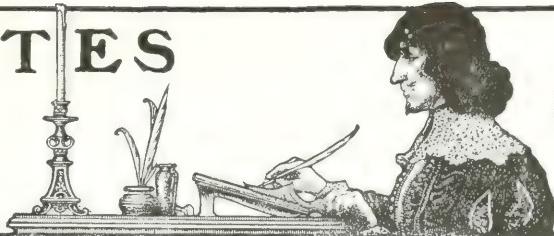
BY SIR JOSHUA REYNOLDS

At Chequers

The
CONNOISSEUR



NOTES



FRETTED tables, intended for the display of small silver objects, of the kind illustrated here, were extensively made in the years from 1760 to 1770. They represent the uttermost refinement, or, rather, attenuation of construction in wood. While, however, they are pierced by the fretsaw to an extraordinary degree, they are still constructionally sound, but the delicacy of the fretwork renders such portions as the brackets uniting the legs to the framings of the top exceedingly liable to breakage. To avoid this tendency, these open frets are usually cut from three stout veneers laminated, that is, with the grain of the central thickness running at right angles to the other two. This middle veneer, therefore, shows as end-grained wood on the cut edges.

In this example, owned by Col. H. C. T. Littledale, of Cheltenham, the legs are jointed in an L-shaped lateral section, strengthened at the bottom by the moulded block feet. The fretted and shaped stretcher is also blocked in a similar manner at its intersections. Occasionally these silver tables were made with each side of the top cut to a serpentine form, the gallery frets bent to follow the shaping, and with legs formed of four clustered turned columns. The X-shaped stretchers were always a logical necessity in view of the inherent weakness of these tables. Their decorative value, with the play of light and shade consequent on the

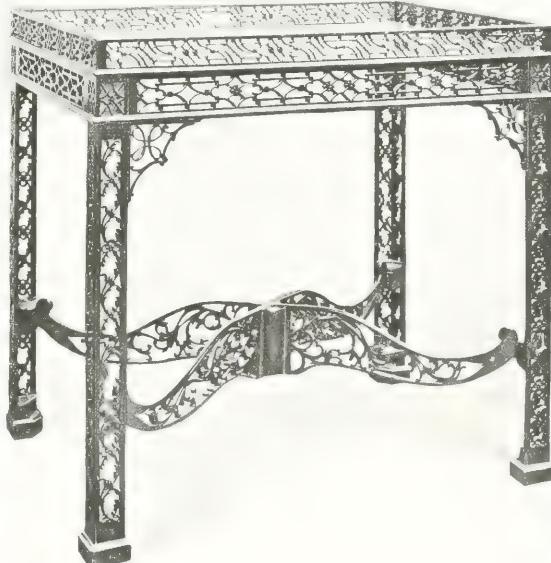
extensive cutting away of the wood, is very great, and the rarity of fine examples, in an approximately perfect condition, adds to the esteem with which they are regarded by collectors of fine Chippendale furniture.—H. C.

THE Countess Thérèse de Caraman-Chimay kindly allows us to illustrate three Aztec terra-cottas discovered

recently at Atzcapotzaleo, near Mexico City. No. 1 represents Nochipilli, god of flowers and fire. His headgear is adorned with flowers; a cord across his chest supports a cloak; the belt shows the signs standing for fire (upright bars) and the sun (cross).

No. 2 is a victim prepared for sacrifice; arms pinioned by a belt bearing the sun and fire glyphs. The revolting ceremony of cutting the heart out of the living offering is familiar to all. An even more ghastly practice was the flaying of the corpse, the skin of which was used as a ceremonial garment by the priests.

No. 3 represents the skin-tace which would be offered in the temple. Two fine basalt masks of a similar but more elaborate nature are preserved in the British Museum. The skin was eventually buried on the frontier as a talisman against invasion. Setting aside their hideous associations, these figures are of considerable interest, that of the victim being especially typical of the highly decorative Aztec art.



CHIPPENDALE FRETTED TABLE



AMONG POPEYE FIGURES.

WHEN turning over old books one occasionally lights upon fly-leaf inscriptions worth recording, as in the case of the royalist prisoners' reliques

**Old Fly-leaf
Inscriptions (2)** quoted by me previously THE CONNOISSEUR, vol. liv., p. 40. More than a century later than these is the birth register of one Ann Simpson, which I chanced upon whilst examining a copy of *The Foxes of Preibus* (Rendell into *Francklin English*) in *The Antislavery Debates* (London, 1772). The poetry is archaic, to say the least:—

Ann Simpson
was born, Nov. 22.
1760.

Leare g e for g le
Learn to leare, not to
Leave, but understand,
For learing is better th
House or land when
House or land is gone
And spent learning
Is most excellent.

By adding "n" to "learing" and "an" to "th" in the fourth line (not to mention any other orthographical

defects), we have a piece of advice calculated to exercise a healthful influence on Miss Simpson's youthful mind.

Allied to the war-like notices inscribed by schoolboys in their lesson-books is the admonitory book-plate. A good example of the latter was brought to my notice a short time ago, and may be mentioned here for convenience, although not strictly in accordance with the title of this note:—

THIS BOOK
belongs to
Thomas Collier

I have art born we by a friend,
Right welcome shall he be,
To read, to study, not to lend,
But to return to me.

Not that imparted knowledge doth
Diminish learning's store,
But books I find, when often lent,
Extingue to me her note.

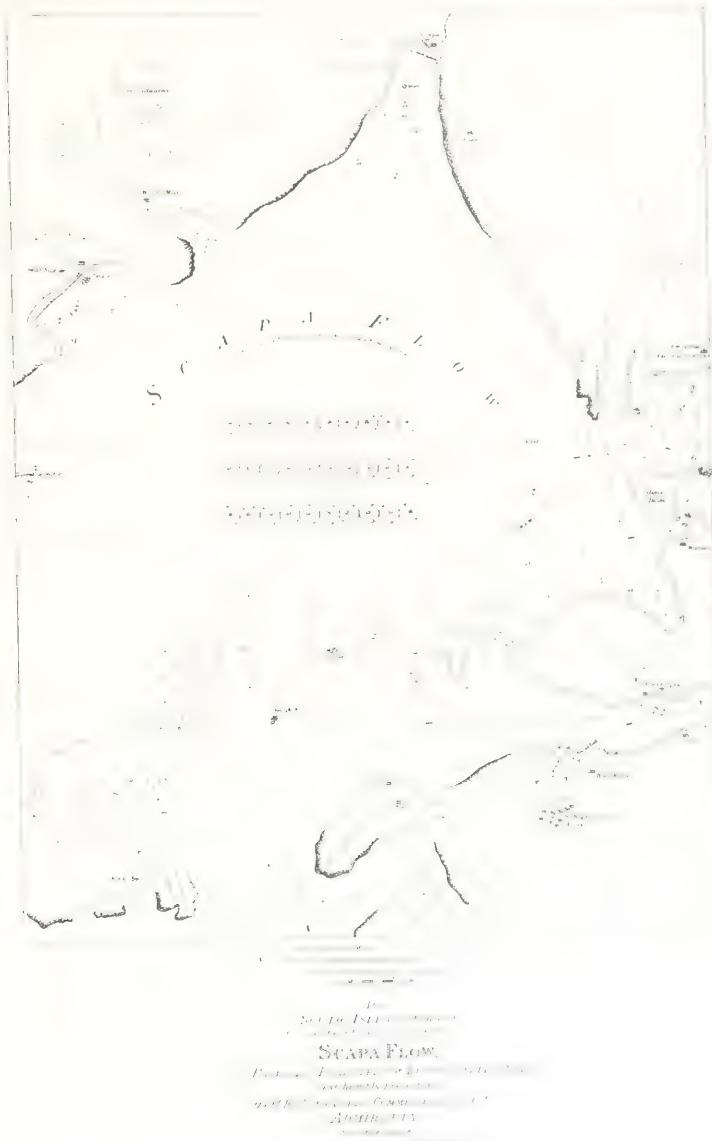
Read Slowly, Pause Frequently,
from the air,
RETURNCHE DAY,
With the corners of the leaves not
turned down.

C. 1. 1.

Notes

Scapa Flow as an Admiralty Roadstead a Century ago.
THAT there is nothing new under the sun, even in Lord

for representation. It will be noted that the chart was published in 1812, and is taken from a survey made by



Fisher's idea of utilising Scapa Flow as a naval base, is shown by the accompanying chart of the harbour, the original of which was kindly lent me by a friend.

Mr. George Fisher, late Member of Parliament to the Lords Commissioners of the Admiralty, who shows how the Flow can be utilised as a roadstead for line of battle ships.

Do the people of the
Orkneys know
whether these were fitted at the
Admiralty, but whether
they were ever issued
in recent years, or after
other boats, I have not
recorded.

That the crew of the
Vanguard, when the
Orkney Islands naval station was not altogether
very fully known to
the Admiralty Board, did
something similar, is
seen in the book on the
islands, published in 1808.
However, that a crew
was to be sent to form
a guard, proposed by a
captain of ships to be
stationed at the Orkneys
during time of war. The
proposal, however, was
never carried out. Sir
Walter Scott, visiting the
islands in 1811, speaks
only of a small garrison
being maintained at
Lerwick, in the Shetland
Isles, the Orkneys being
apparently left quite un-
protected, so that the ves-
sel on which he travelled
was exposed to some
slight danger of being
captured by an American
privateer. Sir Walter was
so impressed with the
Orkneys that he laid the
scene of *The Pirate* there,
and placed the capture of
Cleveland's vessel just to
the west of Scapa Flow, in one of the channels coming
it with the Atlantic.

THIS splendid specimen of the ancient goldsmith's art was found on March 1st, 1917, by Lieut.-Commander A. S. D. George, R.N., during excavations in the island of Troies for the foundation of an obelisk to the memory of officers and men who perished in the bombardment. Competent authorities state that the cup, which was encased in a red earthenware jar, belongs to the late Mycenaean period, being no later than about 1200 B.C. It is fashioned from fine gold hammered out of a single sheet, cylindrical, with receding base forming a slight circular foot with a depressed ring round the underside. The top edge is turned over, forming a flat, narrow rim. The sides are decorated with repoussé double lines, forming four squares, at the base of which the lines break, turning downwards at right angles to the foot. The measurements are : height, 4*3*/₄ inches ; rim, 2*1*/₂ inches diameter ; foot, 1*3*/₄ inches diameter ; whilst the weight is 7 oz. 278 grains, with part of the jar in which it was found. For permission to reproduce this remarkable object we are indebted to Mr. A. Dunstan George.



THE MYCENAEN CUP

Restoration Extraordinary: The Romance of a Country Sale

A RECENT journal with my tailoring has enabled me to obtain particulars of a most interesting sale of "curios." In order to describe the climax, the facts must be taken in progressive order, and are briefly as follows:—During last July a sale was held at the Centre Cliff Hotel, Southwold, which ceases to exist. The old building, which had been added to, was once the headquarters of the Sherriff family, and Agnes Strickland was the last to live thereof. Amongst the company at the sale was Mr. Eliezer Fox, a Sussex gentleman, whose attention was arrested by a miscellaneous lot, consisting of two small paper packets; the one, a "piece of wood from Jersey Bay," supposed locally to have some connection with the notorious Margaret Catchpole; the other, a "piece of cap worn by Archbishop Laud at his execution." More from a spirit of bravado than for any other reason, Mr. Fox purchased the lot for one shilling, and, having a brother at St. John's

College, Oxford, sent the second packet to him as a joke. The piece of material contained in it was about the size of a little finger-nail, faded crimson in colour, and some sort of poplin or similar stuff in nature. Now, as every Oxonian knows, St. John's possesses intimate relations with Laud, whose remains lie buried in the chapel, and certain of whose reliques, including the cap, are preserved in the library. As any other sensible man would have done, the Rev. Gilbert Fox hastened to compare his fragment with the cap, and found that it matched both in colour and material. Enquiries elicited the fact that, in 1824, some vandal cut a piece out of the cap, which has been preserved in a locked glass case since the following year. There appears to be no doubt that Mr. Fox's fragment is a portion of the missing piece. After the sale, he could have resold the lot many times over, but was wise in his generation. For some reason or another, Southwold associates Agnes Strickland with the matter, but one would hardly attribute such an act to the hand of the clever historian herself.

I believe (and hope) that the newly recovered fragment is now restored to the college, whilst my thanks are due to all concerned for imparting such a piquant piece of news.—F. GOLDSMITH ROBERTSON.





ON November 6th and 7th the eyes of the entire art world were centred upon the dispersal of the residue of the Hamilton Palace pictures at Pictures and Drawings Messrs. Christie's. The original

Hamilton Palace sale, also held at King Street rooms, occupied seventeen days in the season of 1882, when the then prodigious total of £397,562 was realised. Had it been postponed until the present time, this amount would probably have been increased tenfold. At the time it was considered that the Palace had been pretty well swept clean of its valuables, the family portraits, then withheld, at that time hardly ranking as works of primary importance. Thus in the same year, while Edwin Long's now almost forgotten *Babylonian Marriage Market* sold for £6,615, Romney's superb *Miss B. Ramus, afterwards Lady Day*, made only £1,386, and Gainsborough's *Miss Cholmley* £1,123. Tastes have changed, however, and the family portraits and other pictures not thought worthy of inclusion in the 1882 sale now realised no less than £174,430. A single item, the picture of *The Misses Beckford when Children*, 60 in. by 47½ in., by George Romney, made no less than £54,600 of this—a prodigious price, constituting several records. It is the largest amount realised by a picture actually sold at public auction in England, and the largest amount known to have been given for a Romney. This was the more wonderful, as, though a pretty work, painted with pleasing ease and freedom, it was by no means a masterpiece of the artist, being badly composed, and having a rather confused and meaningless background. Several of the other portraits in the collection were finer works of art, and one can only regard the price paid for it as an eccentricity inspired by circumstances unknown to the public, and no more to be regarded as forming a permanent standard of value than the sale of Long's *Marriage Market* for £6,615 in 1882.

There were three other portraits by Romney in the collection: *Alderman William Beckford*, the founder of Fonthill, 95 in. by 57 in., £13,125; *Alderman William Beckford in Lord Mayor's robes*, 112 in. by 74 in., £2,385; and *William Beckford (son of the Alderman, and author of "Vathek") as a boy*, 64 in. by 52 in., £16,800. One of the most important canvases in the collection, by Sir Joshua Reynolds, was a superb *Portrait of the Hon. Mrs. Peter Beckford, née Maria Hamilton*, painted in

1782, 94 in. by 58 in., which was knocked down for £7,140. From the same brush were also portraits of *Elizabeth Gunning* (one of the "beautiful Misses Gunning," who created such a furore in eighteenth-century society), married (1st) James, 6th Duke of Hamilton, and (2nd) John, 5th Duke of Argyll, painted in 1758-64, 93 in. by 57 in., £7,350; *Alexander, 10th Duke of Hamilton, as a boy*, 1782, 29 in. by 24 in., £13,125; and *William Beckford*, 27 in. by 21 in., £7,140.

Raeburn was manifested in likenesses of *Alexander, 10th Duke of Hamilton, with his favourite Arabian horse*, 98 in. by 72 in., £3,465; *William, 11th Duke, as a child*, 35 in. by 27 in., £9,450; and *Douglas, 8th Duke*, 29 in. by 23½ in., £6,300. £2,520 secured Rubens's *Daniel in the Den of Lions*, 91 in. by 130 in., which was presented by Sir Dudley Carleton to Charles I.; whilst £787 10s. procured his *Loves of the Centaurs*, panel, 19½ in. by 29 in. Van Dyck's portrait of *William Fielding, 1st Earl of Denbigh, father-in-law of the 1st Duke of Hamilton*, 96 in. by 57½ in., ran up to £6,615. Other lots comprised a *Portrait of the Artist*, by J. B. Chardin, 1773, 23½ in. by 19½ in., £924; *A Racecourse in France, with portraits of the French Royal Family standing near the grand-stand*, by Dampierre, 1784, 30½ in. by 41 in., £378; a pair of *Carol de Vooght and his wife*, panels, 28 in. by 23½ in., £735; *Lord John Hamilton, 1st Marquess*, by Marc Gheeraerts, 78 in. by 49 in., £1,785; *A Woody Stream*, by T. Gainsborough, 30 in. by 27 in., £2,940; *The Countess of Coventry, née Maria Gunning*, by Gavin Hamilton, 87 in. by 51 in., £546; *Lady Harriet Stewart*, by the same, 23½ in. by 20 in., £651; *Courtship and Reconciliation*, a pair, by Hogarth, 14 in. by 17½ in., £441; *Altar-piece*, by Girolamo dai Libri, arched top, about 15 ft. by 6 ft., £2,730; *Interior with Figures*, by P. Neefs and G. Cocques (signed "Peeter Neefs, 1650"), 32 in. by 47 in., £1,102; *Douglas, 8th Duke of Hamilton, 1st Marquess, in his robes as a General*, the hero of Corunna, signed and dated "Preud'honie de Neuchâtel pinxit à Jeneve en 1774," 37½ in. by 29 in., £1,185; *The Town and the Country*, by Paul Sandby, by 17½ in., £352 apiece; *James, 2nd Marquess of Hamilton*, by P. Van Somer, 83 in. by 53½ in., £798; *Lady Elizabeth Gordon, mother of William Beckford*, by Benjamin West, 3 ft. 10 in. by 2 ft. 11 in., £1,102; and *the same*, 17½ in. by 18 in., £1,102.

Hans Sperg, First Duke of Dorset, by Zuccaro, 1606, 83 in. by 57 in., £150. This was paid for *The Desiderio*, by R. I. Bond, 1613 in. by 103 in., and £200 for *Don Alfonso*, by A. Tidemand, 1852, 77 in. by 53 in.

Captain B. C. Verney's pictures came up at Lumsden's on November 14th, when a sensation was caused by a composition of *St. Eustace*, by Carpaccio, raised up to £3,000. By Hans Lwoorth, a *Portrait of Lady Eleanor Brandon*, 1560, panel, 30 in. by 25 in., made £1,020 10s.; *A Lady of the Wentworth Family*, 1563, panel, 57½ in. by 31 in., £525; and *A Lady in Embroidered Black Dress*, 1565, panel, 20 in. by 15½ in., £273. *A Family Group*, by G. Van den Eeckhout, panel, 38½ in. by 48½ in., realised £525; *Portrait of a Cavalier in Armour*, by Rubens, 46½ in. by 40½ in., £1,575; and *Edward Wortley Montagu, in Eastern Costume*, by G. Romney, 50 in. by 39½ in., £105. Scenes by S. Scott varied between £420 for a "Westminster," 31 in. by 59 in., and £126 for a view of the Thames at the same, 20½ in. by 38 in. Sir J. Reynolds's *Lady Ann Campbell, Countess of Stafford*, 29 in. by 24½ in., engraved by J. Mc Ardell, found a purchaser at £1,680. Later in the month the late Earl Brassey's drawings, *Sunset off Scarborough*, by Copley Fielding, 1831, 22 in. by 31 in., £1,176, and *George IV, embarking for Scotland at Greenwich*, by David Cox, 27½ in. by 43 in., £651, were notable; to them must be added the late Mrs. E. J. Platt's *Gathering Buttercups*, by Burket Foster, 30½ in. by 26½ in., £1,050.

THE print market has reopened with many fine properties. Messrs. Puttick & Simpson secured £346 10s. for a pair of mezzotints, in colours, *The 1st of September—Morning and Evening*, by W. Ward, after G. Morland. Although cut close, a pair, in colours, of *Dancing Dogs and Guinea-pigs*, by T. Gaugain, after the same, made £136 10s., whilst a similarly treated *Visit to the Child at Nurse*, in colours, by W. Ward, after the same, went for £57 15s. Also by W. Ward, after Morland, *Selling Rabbits* fetched £105; *The Coquette at her Toilet*, £63; and *Blind Man's Buff*, £31 10s. All the three were printed in colours, and the two last were cut. By W. Ward, after W. R. Bigg, a pair in colours, with large margins, of *The Thruants* and *The Romps*, totalled £525; whilst £199 10s. secured *The Rapacious Steward*, and companion, in colours, by H. Gillbank, after the same. £84 procured *Venus attired by the Graces*, by Bartolozzi, after Kauffman, proof before letters, oval, in red; £63 a first state of the mezzotint *Anne, Duchess of Cumberland*, by J. Watson, after Reynolds; and £50 8s. *Cupid Asleep*, by W. Nutter, after Westall, oval, in colours.

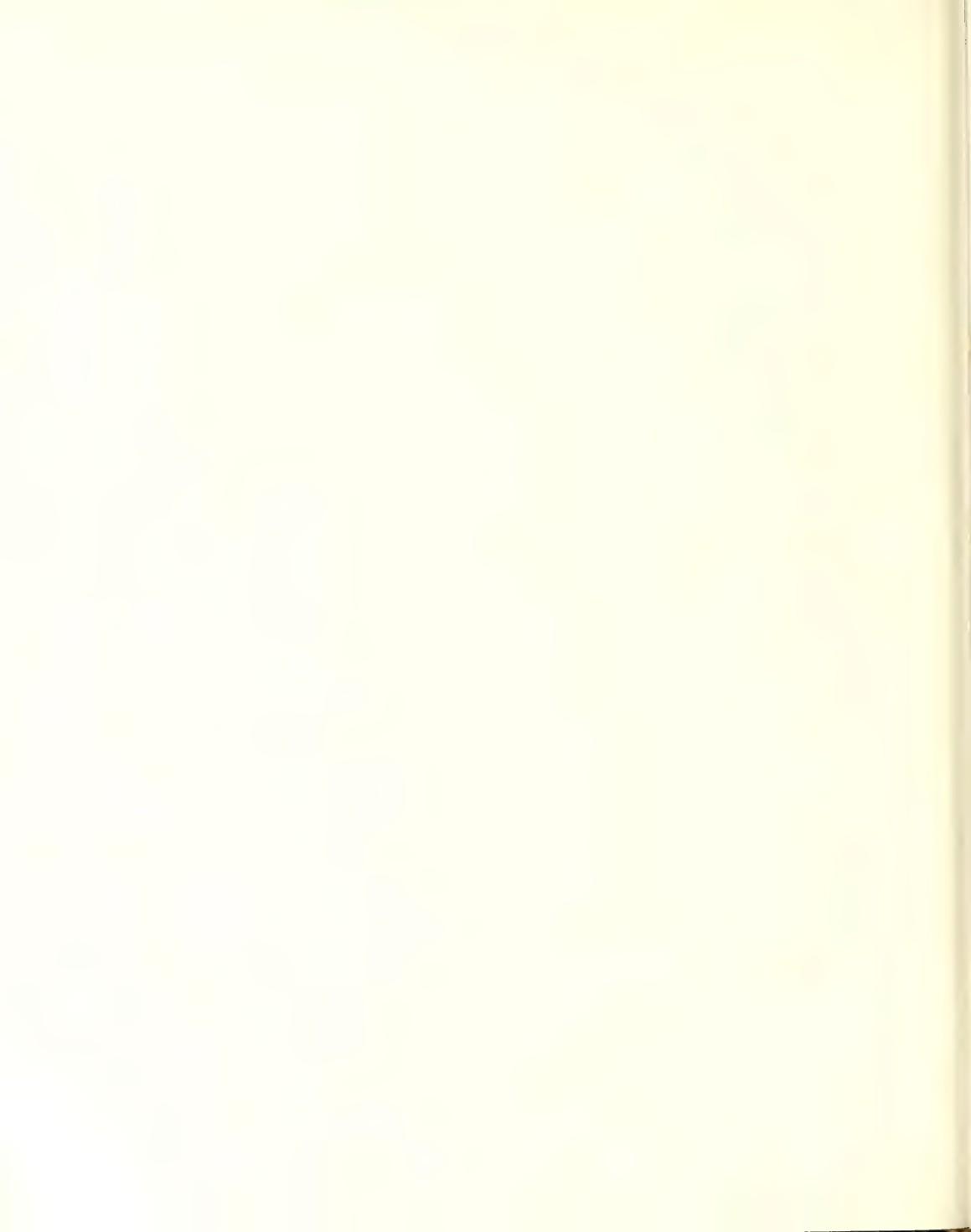
Sotheby's etching sales are as much in demand as ever. By A. Zorn, an impression of *Maja* realised £265, *Valkulla*, £96; by Whistler, *The Little Mast* (W. 151), with butterfly monogram in pencil, £180. Amongst the prints may be noted such items as *Fox Hunting*, by E. Bell, after G. Morland, set of four, two being in open-letter proof state, £165; another set, £225; *Fox Hunters' Meeting*, and three companion aquatints, in colours, by C. Hunt, after J. Pollard, £176; *Le Baiser Envoyé*, by

C. Turner, after Greuze, slight margins, £62; another, no margins, £20; *Innocent Mischief and Innocent Revenge*, by C. Josi, after R. Westall, £92; *Shepherds Reposing*, by W. Bond, after Morland, printed in colours, £40; and a set of forty-eight woodcuts by Dürer described by him as *Die grossen Bücher*, Nuremberg, 1511, in original vellum binding, £410.

At Christie's, on November 25th, £94 10s. was bid for *Sophie Western*, by J. R. Smith, after Hopper; and of plates by W. Ward, after J. Ward, a proof before letters of *Gleaners*, with engraver's writing, title, and autograph of the engraver, and *Harvesters*, made £44 2s.; *The Nursery Maid*, first state, before title was altered to *The Compassionate Children*, £50 8s.; and *The Mouse's Petition*, title in engraver's writing, £52 10s. By W. Ward, after Morland, a pair of *The Thatcher* and *The Warrener* made £77 14s.; and a pair of open-letter proofs of *The Farm-yard* and *The Farmer's Stable*, £70 7s. Printed in colours, after Morland, *The Farmer's Visit* and *The Visit Returned*, by Bond and Nutter, made £110 5s.; *Innocence Alarm'd*, by R. Smith, £714; *The Sportsman's Return*, by W. Ward, £315; *Paying the Hostler*, by S. W. Reynolds, £714; *The Industrious Cottage* and *The Idle Laundress*, by W. Blake, £102 18s.; *First of September*, by W. Ward, £168; *The Farm-yard*, by the same, £210; *The Shepherd's Meal*, by J. R. Smith, £210. Also in colours, *The Earl of Mulgrave*, by S. W. Reynolds, after Hopper, fetched £115 10s.; *The French Dressing Room*, by P. W. Tompkins, after C. Ansell, £152 5s.; and three coloured aquatints by Rowlandson, *Eton, Windsor Forest*, and *Maidenhead Thicket*, £168; *Mrs. Q.*, by W. Blake, after Huet Villiers, £120 15s.; *Saturday Morning* and *Saturday Evening*, by Nutter, after Bigg, £399; and *Mamma at Romps* and *The Dancing Dancing*, by S. Freeman, after Buck, £157 10s. Amongst the sporting aquatints in colours, sets of four each, *Fox Hunting*, by C. Bentley, after H. Alken, sold for £141 15s.; *The Aylesbury Grand Steeplechase*, by J. Harris, after Pollard, £315; and *The Celebrated Fox Hunt*, by R. Havell, after the same, £241 10s.

THE furniture boom, which was such a striking feature of last season's sales, shows no signs of dying out either in town or country. At Swillington House, *Furniture* near Leeds, Messrs. Bartle & Son secured nearly £1,021 for a set of ten Chippendale chairs with two stools en suite. French furniture in many cases surpassed the 1,000-guinea standard at Ruxley Lodge, Claygate (Messrs. Castiglione & Scott), whilst Messrs. Knight, Frank & Rutley have scored a trail of eminently successful auctions both at their Hanover Square galleries and at numerous country seats, including Thursford Hall, Norfolk, with its fine Elizabethan panelling. Messrs. Puttick and Simpson, in addition to many other items, obtained £1,575 for a Chippendale suite of 17 pieces, and £263 10s. for a mahogany bedstead of the same period, all from Felbrigg Hall, Norfolk. Messrs. Sotheby, Wilkinson and Hodge, and Messrs. Robinson, Harding & Fisher, have also made contributions to the list of furniture sales; and to Messrs. Giddy & Giddy fell the interesting task of





dispersing the late Sir E. Poynter's lares, amongst which a Chippendale settee rose to £570. One of the most important features of the November sales was the offering of the late Duke of Hamilton's furniture at Christie's. As usual, Chippendale was well to the fore. Amongst other items, a pair of writing tables, 64 in. wide, fetched £1,837; pair of card-tables, 36 in. wide, £483; and 17 chairs, £1,207 10s. £651 was paid for a side-table, by Kent, 5 ft. 8 in. wide; and £1,050 and £1,680 respectively for suites of Queen Anne furniture, the former in walnut, 13 pieces, the latter in gilt, 22 pieces. A Louis XVI. ormolu inkstand, 11½ in. wide, made £1,071, and three ormolu candelabra of the same period, 16½ in. high, £1,417. Later in the month, a Chippendale mahogany cabinet, from another source, 7 ft. 4 in. high, reached £1,071; a Sheraton satinwood cabinet from Strawberry Hill, 7 ft. 6 in. high, £504; and a pair of James II. walnut arm-chairs, with cane-work seats and backs, £504. Capt. B. C. Vernon-Wentworth's property found ready buyers. Without mentioning more of the Chippendale than the mahogany fire-screen, which went for £420, note must be made of a George I. suite, 17 pieces, £399; five Queen Anne arm-chairs, £2,016; a Louis XV. oblong Boulle writing-table, 4 ft. wide, £819; and a Louis XV. suite, seven pieces, £4,620. In addition to these amounts, several thousand pounds more were brought in by tapestries.

THE Hamilton treasures did not include more than a few ceramics. The most noticeable item was a part of an old Worcester dessert service, comprising some twelve pieces, which cost the new purchaser £556 10s. Visitors to Christie's during November found an interesting series of majolica, from the Baron Gustave de Rothschild's cabinets, including two Sienna dishes, both about 12 in. diam., £3,150; a Gubbio dish, with the Medici arms, 9½ in. diam., £714; a Caffagiolo dish, 11 in. diam., £750; and a pair of Faenza bottles, 16 in. high, £651. From the same collection came a Hispano-Maure tazza, with the arms of France, 7½ in. high, 6½ in. diam., £546; and several Limoges enamels, including a set of four plates by Jean Courtois, 7½ in. diam., £3,990, and an oval dish by Leonard Limousin, 1567, 18 in. by 14½ in., £1,837. A

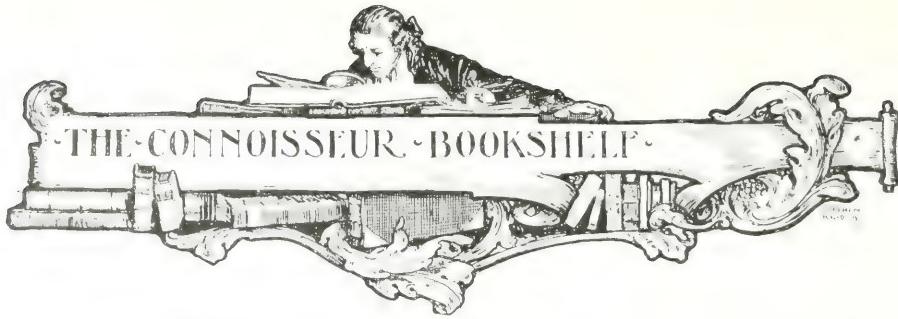
Chinese porcelain tazza bearing a fifteenth-century date-mark, but probably of the Kang-Hsi period, 3½ in. high, 3 in. diam., fetched £89 at Sotheby's. A similar example was shown at the Chinese Applied Art Exhibition, Manchester, 1913.

Two of Messrs. Sotheby's glass sales have netted more than £7,730 between them. At one of these £100 was paid for a pair of candlesticks, *circa* 1700, Glass 7 in. high, and a wine-glass, 6 in. high, on a rare stem of mixed twist surrounded by blue spiral, £78. Mr. J. H. Edward's collection in November contributed £2,187 9s. (for 380 lots) towards the above total, and included £83 for a Murano sixteenth-century painted bottle, supposed to have been given to the daughter of Veneziano Pasqualino by a descendant of Doge Ziani.

SIR Francis Newdigate-Newdegate's important centre-piece by Paul Lamerie, 1743, since presented to the Victoria and Albert Museum, was sold at

Silver Sotheby's for £2,974 13s. 9d. on October 31st last. This piece, which weighs 208 oz. 15 dwt., is engraved with armorials and the legend, "The Gift of ye RT. Honble. Sophia, Baroness Lempster, to Sr. Roger and Lady Newdigate, A.D. 1743." On the previous day, Baron Trench's pewter cup, illustrated in *THE CONNOISSEUR*, vol. x., p. 222, realised £31. Messrs. Debenham Storr and Messrs. Knight, Frank & Rutley also dispersed interesting collections; whilst at Christie's during November the Hamilton silver included a French early sixteenth-century casket (maker's mark a crowned fleur-de-lys with cross below), said to have conveyed the letters between Mary Queen of Scots and Bothwell, which made £2,835; a French Empire service, signed "Biennais Orf" de S. M' L'Empereur et Roi," 16 pieces, £2,400; a pair of tazze by Van Vianen of Utrecht, 1627, 6½ in. high (41 oz. 17 dwt.), £800; and a rosewater ewer and dish by Louis Renard, Paris, 1738 177 oz. 10 dwt., £720. Amongst Capt. Vernon-Wentworth's silver, an Augsburg seventeenth-century table (maker's mark H.P.S. in a circle, 32 in. high, the top 41½ in. by 29½ in., secured £997 10s.; a ditto mirror (maker's mark N.B.), 6 ft. high, 4 ft. wide, £819; and a ditto pair of torchères, 44½ in. high, £693.





THE two volumes of historical portraits chosen for reproduction by Mr. Emery Walker and prefaced with an instructive and well-written introduction by Mr. C. F. Bell form the sequel to two earlier volumes, which carried the record up to the end of the seventeenth century. The present pair respectively cover the eighteenth century and the first half of the nineteenth century. Each volume contains between one hundred and one hundred and fifty portraits of distinguished persons, occupying about sixty quarto pages, nearly as large as a leaf in *THE CONNOISSEUR*. Many of the reproductions form full-page plates, and

"Historical Portraits," Vol. III., 1700-1800
Vol. IV., 1800-1850. *The Portraits chosen by Emery Walker, with "Lives" by C. R. L. Fletcher, and Introduction by C. F. Bell (Humphrey Milford 12s. 6d. per vol.)*

the smallest of which four go to a page are a fair size. When it is added that these illustrations are of a high and consistent level, and that they are accompanied by concise and interesting biographies, in some cases extending over several pages, written by Mr. C. R. L. Fletcher, it will be at once seen what a valuable biographical record the volumes form. From an artistic standpoint one would be disposed to rate them even higher. The portraits have generally been selected with excellent judgment, and though one might have wished that a larger proportion of works from private and not easily accessible collections had been included, one could hardly hope to obtain a more representative selection of illustrations of the work of the best English portraitists during the periods covered. Certainly taking into account the remarkably low prices at which the volumes are issued, one could not recommend a better investment to anyone seriously interested in British art or history. As Mr. Bell justly points out, the early part of the eighteenth century was a period of quiescence in English portraiture: Kneller remained undisputed master in this form of art to his death in 1723, and his traditions dominated the fashion until 1752, the year of the return of Sir Joshua Reynolds from Italy in 1752. One would not, however, set down the last thirty years of this as totally devoid of artistic interest. Hogarth produced several portraits marked by strong naturalistic feeling, and Hudson in a few of his works showed an originality of conception and treatment that makes one suspect that his usual mannered style resulted less from a lack of talent than through the

over great demand for his pictures. Ramsay, who became court painter to George III. soon after the latter's accession, introduced a French lightness and elegance into his art, but, allowing his talents to be diverted into literary and social activities, failed to fulfil the promise of his early work. The stage was thus left clear for Reynolds, who may be said to have dominated British portraiture until his death, his great rival, Gainsborough, achieving popularity with the fashionable world, but failing to secure a following among artists. Mr. Bell sets down Reynolds's dictatorship as largely owing to his official position as President of the Royal Academy, given him "on account of his personal character, rather than of his distinction as a painter." One would feel disposed to challenge both these statements. At the time the Academy was founded, Reynolds was practically without a serious rival as an artist. Hudson and Ramsay, his earlier competitors, had both been hopelessly distanced; West was too recent an aspirant to public fame to be seriously considered; and Gainsborough, his equal in genius, had not yet entered the London arena. The acceptance of the presidency added nothing to Reynolds's standing in the art world; he was the only painter of genius among the original foundation members, and the Academy may be said to have rooted itself in the shelter of his laurels. That the influence of the Academy was not rated very highly in artistic circles is shown by the facts that Romney declined to join it, Gainsborough and Wright of Derby both resigned membership, and Stubbs declined to receive full membership when he heard that he would have to give a diploma picture to secure it.

IN his book on *William Blake the Man*, Mr. Charles Gardner traces the mental and spiritual growth of the poet-painter, producing a coherent and plausible picture of his life and teaching. Like most visionaries, Blake was little susceptible to the ideas of the people with whom he came into immediate contact, and one may say that, on the whole, he was peculiarly fortunate in his early surroundings, inasmuch as they all tended to assist in the development of the true bent of his genius. His father failed to comprehend his son's gifts; but he was not unsympathetic, and by apprenticing the lad to James Basire, the antiquarian engraver, probably secured for him the best training that

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could have been obtained. Basire was also uncomprehensive, but he gave Blake a thorough training in his art, and, by setting him to draw the monuments at Westminster Abbey, infused his future work with that Gothic spirit which rendered it as thing apart from the productions of Flaxman, Stothard, and other rising artists influenced by the classical taste of the period. An unfortunate love-affair flung Blake into the consoling arms of Catherine Boucher, who proved an ideal helpmate to him, and by her love and admiration for him rendered him largely independent of outside society. Blake was a rebel against orthodox convention; a heretic in politics and religion, who, if he had not wrapped up the meaning of his verse in mystic phrase, comprehensible neither by the authorities nor the public, might easily have been prosecuted for high treason. He was a supporter of the American Revolution, and afterwards of the French. A student of most current religious philosophies, he surveyed them all through the light of his inner vision, and after being influenced in turn by Hervey, Whitfield, Lavater, and Swedenborg, he went beyond them, evolving a transcendental philosophy of his own. Mr. Gardner clearly illustrates the evolution of this, and shows how Blake, who in the beginning had wholly rebelled against orthodox Christian doctrine, became in the end more and more reconciled to the teachings of Christ, freeing them from what he considered to be false glosses, and harmonising them with his own spiritual visions. That the writer's conception of Blake will not satisfy all zealous students of Blake may be taken for granted; but that it puts into clear and concrete form a summary of his teaching which will satisfy the ordinary reader, and make intelligible to him much of the recondite significance of Blake's writings, must be fully acknowledged. The work thus serves as an admirable introduction to Blake's mystical writings, and the well-selected illustrations from some of the artist's most striking designs add greatly to its interest.

Print Prices Current, another venture initiated by Mr. E. H. Courville, editor of *Coins and their Values* and

"*Print Prices Current*," Vol. I., October, 1918, to July, 1919, inclusive. Compiled and arranged by E. H. Courville and F. L. Wilder (E. H. Courville, 62, Friern Park, N.12. 21s. net) *Autograph Prices Current*, who in this instance is assisted by Mr. F. L. Wilder, should attain an equal or even greater popularity than its predecessors. It is brought well up to date, is issued in a compact, well-arranged, and handy form, and, last but not least, is printed in bold and highly legible type. Though not the only annual recording the auction prices of engravings during the year, it is the sole publication entirely devoted to this purpose, and its clearness and conciseness and facility for quick reference will make it a general favourite with print collectors and dealers. No other publication covers quite the same extent of ground, for it enumerates all the interesting items offered for sale by the five leading print auctioneers of London. The prints are arranged under the names of their engravers

in alphabetical sequence, particulars of the artists, dates of the sales and prices, and in most instances the states of the plates, being also given, so that the reader can see at a glance the market value of the works of any engraver in current demand. The work appears to have been carefully and judiciously compiled, and is furnished with an excellent index. In a few instances duplicate records of engravings after specially popular artists are given under the latter's names, but this innovation is not altogether to be commended, as it tends to produce confusion. Presumably prints so treated should appear in the body of the work under the names of their engravers as well as under those of the artists: but there are quite a number of omissions, including most of the works after Adam Buck, Landseer, Leader, J. M. W. Turner, and others. Though one would not suggest that all items which have appeared in the sale-rooms should be recorded in a publication of this kind, a few appear to have been left out that would have been worthy of record. Such oversights, however, are only trifling, hardly impairing the general utility of the work, and have been chiefly mentioned in order that they may be corrected in future issues. Messrs. Courville and Wilder may be congratulated on their initial volume, which should form the first of a highly valuable and useful series.

MR. WOOLLCROFT RHEAD'S volume on English earthenware forms a worthy addition to "The Collector's Series."

"*The Earthenware Collector*," by G. Wooliscroft Rhead (Herbert Jenkins, Ltd. 6s. net) It is well arranged and proportioned, and is written by a thorough master of the subject. The illustrations are numerous and well selected, and printing and paper are of good quality, so that the book can be recommended as an excellent introductory manual to the study of English pottery. Mr. Rhead, as in duty bound, commences his work with an account of British Romano wares, a subject always fraught with contention, from the difficulty found in determining which pieces were produced in England and which produced on the Continent. The most recent researches would seem to show that immense accumulations of potsherds and other articles, found near Upchurch, belong to the latter category, and were not made locally, as is stated by Mr. Rhead. The point, however, has hardly been conclusively established, and is not of much importance to the orthodox collector. Slip wares are probably the earliest items which interest the latter, and on these the writer gives a lucid and well-informed chapter. Almost equally good is his account of English delft, though he does not appear to have read the articles on the subject by Mrs. Hemming, appearing in *THE CONNOISSEUR* during 1918, a knowledge of which would have enabled him to be more explicit regarding the dates of some of the earlier factories, and the character of the pieces produced in them. The chapters on Dwight, Elers, Astbury, and the other makers of early English stonewares are both adequate and interesting; as are also the accounts of Staffordshire salt-glaze and Whieldon and Wedgwood. One may point out, as an aggravating printer's error, that the last-named appears spelt

and "Wedding wood," on the panel headings of an entire tapestry, though the name is scarcely seen elsewhere in fact, save the colour. The work of the Woods, the Adam family, and other numerous painters and factories, are well described, the record being brought up to comparatively recent times. In a survey of such an extensive theme, one does not expect overmuch detail, and one would not be surprised at the omission of numerous factors of some importance. Mr. Head, however, needs no apology on

either point; he has covered his ground systematically and thoroughly, and made a highly useful and valuable book, compressing a surprising amount of accurate and up-to-date information in a small compass. The illustrations are good, numerous, well selected, and well arranged.

MR. COTTERILL has continued his work on *Medieval Italy* with a history of Italy from Dante to Tasso

(1300-1600), the great period in the history of the Peninsula, when the arts and literature attained meridian splendour, and Italy was still the centre of commerce and the hub of European politics. To deal adequately with such a theme is a difficult task for any writer, as during the period covered Italy was still merely a geographical expression, and the story has to be told not of a single country pursuing a single line of policy, but of half a dozen important states and many minor ones whose erratic courses commingle and separate in a most bewildering fashion. Mr. Cotterill has surmounted this difficulty

MIRTH AND HER COMPANIONS. — FROM "WILLIAM CLAUS THE MAN" (DENI)



and has woven together the threads of the different stories into an impartial and brilliant narrative, as engrossing and fascinating as a romance. It was a period of great events, but hardly of great men, outside the bounds of art and literature. The important problems of the time were the attainment of Italian freedom and Italian unity. A statesman of the first rank might have solved both, but Italy in her hours of labour failed to produce a man. Rienzo at Rome and Savonarola at Florence showed how easy it was to

free an Italian city; but the former by revealing himself as a more ruthless tyrant than the worst of the despotic rulers who preceded him, and the latter through his "blind impetuosity, regardless of prudence and peril," alienated the support of the people, and their failures left Italy only more divided and enslaved. In the long run none of the native Italian states were strong enough to combat the pretensions of France and Spain, and the Peninsula became the battle-ground of these two great powers, Spain emerging victor from the conflict, and laying the foundation of an alien hegemony in Italy which was only finally done away with during the great war. Compensation for the weakness of Italian statecraft was afforded by the splendour of Italian art and literature. To these Mr. Cotterill gives some of his best chapters, including in his survey not only the works of the masters, but also those of many of the major, and even of their minor, followers; and there is certainly no general history of moderate dimensions in which these subjects are so fully and appreciatively treated. The illustrations, which are numerous, have been selected so as to give an

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exceptionally good idea of the celebrated buildings and pictures of the period, and many portraits of contemporary historical personages have been included. Altogether it is a masterly digest of an exceptionally interesting period, and could only have been made by a writer who, like Mr. Cotterill, has not only a deep and wide knowledge of his subject, but the power of expressing it in vivid and picturesque English.

MOST of Mr. A. Clutton-Brock's *Essays on Art* originally appeared in *The Times Literary Supplement*, but

"Essays on Art,"
by A. Clutton-
Brock
(Methuen & Co.,
Ltd. 5s. net)

they are well worth reissuing in a more permanent form, as indeed are nearly all the journalistic contributions of this well-known writer. He is among the comparative few who see beneath the surface, and have the gift of presenting weighty thought in light and elegant form. Whether he furnishes a clue to the enigma of Leonardo's career and work, gives an illuminative criticism on the art of Nicholas Poussin, or writes of the inward significance of Mozart's *Magic Flute*, he is always original and always interesting. The essays on the philosophy and significance of art and its relations with craftsmanship and commerce are even more weighty in substance, and not less fascinating in form. The volume is not a very lengthy one, but it deserves to be read and re-read, and many readers, when once they have taken it up, will find themselves, like the present critic, unable to lay it down without finishing it.

FEW of Mr. Arthur Rackham's works have been more consistently impressed with charm and beauty than his illustrations in colour to *Some British Ballads*.

"Some British Ballads," illus-
trated by Arthur
Rackham
(Constable & Co.
16s. net)

In them he pictures a succession of fascinating heroines habited in quaint and picturesque costumes, amid surroundings which, though belonging to no definite place or period, are always appropriate and congruous. His heroes are hardly less charming than his heroines, and the scenes in which they are represented constitute a series of fascinating and delightful pictures. One would single out for special mention "Burd Isbel being wakened out of her sleep in a big old four-poster bed by the quaint apparition of Billy Blind"; "Earl Mar's daughter being carried through the air by a flight of storks and swans"; "The Earl's Ladie and the Gypsies"; and "The Lady and the Gardener"; for in these there is no note of tragedy to be sounded, and the reader can enjoy the light and delicate beauty of the representations without a feeling of incongruity. But in the more tragic scenes Mr. Rackham is less successful, his joyous and exhilarating brushwork being ill-fitted to present the grim ruthlessness of feeling and action dominating so many of the older ballads. Perhaps he comes nearest it in "Get up and bar the door," which, though a piece of pure comedy presented with inimitable humour, presents a greater suggestion of tragedy in its dark and mysterious shadows and the fluent boldness of its handling

than almost any other drawing. Mr. Rackham, indeed, rises to grim comedy in his picture of "Yonge Andrew" stripping his lady-love under the mysterious moonlight, but there is little in the drawing to suggest to the reader the direful death of the lady which is to shortly ensue. Nevertheless, one must feel grateful to Mr. Rackham for having given us the prettiest picture book of the season. He has given beautiful colour and drawing and charming sentiment, and so he may be forgiven for not having fully suggested the pathos and tragedy of these old-world legends, the more so as there is enough grief in the world to-day without recalling into being the sorrows of the past. The ballads in the volume, while comprising many well-known favourites, also include many less familiar to the ordinary reader, equally worthy of preservation.

IT is not so many generations ago since London was a comparatively small city, surrounded by country suburbs,

"Gardens of Celebrities and Celebrated Gardens in and around London," by Jessie Macgregor, with twenty Colour Plates and Pencil Drawings by the Author (Hutchinson & Co. 25s. net)

dotted over with numerous parks and large gardens. The increase of population has converted these suburbs into crowded urban districts; but here and there the old gardens still remain, encroached upon by masses of houses and surrounded by busy streets, but still retaining much of their old beauty, and even some of that delightful feeling of rural retirement which formerly distinguished them. Miss Jessie Macgregor gives us a delightful account of fourteen of the most interesting of these, illustrating their beauties with delicate and effective water-colour drawings and a few crayon sketches. She has selected her subjects from all quarters of the metropolis, though chiefly from the south and west, in which directions aristocratic London commenced its earliest overflow. Marlborough House and grounds forms the theme of a beautiful drawing, in which Wren's red-brick mansion makes an effective foil to the umbrageous greenery of the gardens. The more open and sunny grounds of Sion House are also effectively pictured; the Dutch garden at Holland House, glowing with colour; the more sedate glories of Lambeth and Fulham, and the picturesque surroundings of nearly a dozen other famous London mansions. Some of the gardens, such as the one attached to Carlyle's house in Cheyne Row, are of quite small dimensions, with little claim to horticultural beauty; but Miss Macgregor makes her drawings of them as artistically interesting and attractive as those of the more palatial establishments. Her accounts of the gardens and their associations are written with considerable literary charm, and form a fascinating series of papers to everyone interested in the political, social, and literary history of London.

"Edward Wyndham Tenant," by Pamela Glenconner (John Lane. 21s. net)

THE great tragedy of the war was its sacrifice of youth, of lives rich with promise destined never to be fulfilled, of budding genius cut off before it had reached fruition.

With poetry, art, and statesmanship, what have been, what unborn happiness; what greatness that might have overtopped humanity had it time to expand, lies buried in the *Memoirs of Edward and Frank Tennant*, *never* told; but the memory of the fallen, if unknown to fame, will live undimmed in the hearts of thousands of fathers and mothers, some of whose proudest hopes have been brought to nought in the death of their sons. Such parents will find much to console them in the story of Edward Wyndham Tennant, by his mother, Lady Glenconner, for in his case the promise was so high that his early death on the field of battle appears to have been an exceptional sacrifice, and yet Lady Glenconner faces it with unflinching courage, confident that the sacrifice was not made in vain, and the gifts, graces, and affections, lost to this world, will not be wasted, but are destined to bloom to maturity in another sphere. The story is simply told, largely from the boy's own letters and compositions and the letters of his friends. Lady Glenconner herself writes with the frankness of a mother talking to an intimate friend, neither concealing her pride of her son nor his warm love and admiration for herself. There was a perfect intimacy between mother and son, and so in his letters we have a frank revelation of his thoughts and hopes, as well as his actions. Young Tennant was nineteen years and a few days old when he was killed at the battle of the Somme, September 22nd, 1916. He had already passed a year in training, and served another year at the front as second-lieutenant in the Grenadier Guards. Almost from an infant he had shown a remarkable poetical talent, beginning to make verses before he could read, and having to dictate his earlier productions because he did not know how to write them down. He cultivated this talent, and by the time of his death had produced some verses of remarkable promise, showing in his command of metre and rhythm, his choice of diction, and the spontaneity of his language, gifts which few of the greater poets had displayed to such an extent at so early an age. But, in spite of this talent, young Tennant remained thoroughly unsophisticated. Though the somewhat constraining atmosphere of a public school was not altogether congenial to his artistic nature, he earned golden opinions at West Downs, his first school, and at Winchester, to which he went later, taking a prominent position in school sports, and a foremost place in everything requiring literary ability. But his great assets were his charm of manner and his power of making and keeping friends. Probably when war broke out there was no one with a happier or brighter future to look forward to. He was only seventeen, older and more manly perhaps than most boys at that age, but under no necessity to join up, yet he went at once to finally pay the great sacrifice, before his years of full manhood had begun. His letters from the front make delightful reading. Unaffectedly written, always well expressed, with here and there a telling piece of description or poignant anecdote, they vividly picture the life of a second-lieutenant at the front—the of the youngsters who ran greater risks than any other men, and suffered greater losses in proportion to their numbers. His last letter tells his thoughts before

going over the top. A manly letter, breathing a spirit of unstententious piety and courage, and impressed in every line with his love for his mother, it is a type of thousands of such letters now cherished, and redolent with fragrant memories. The book contains many poems by young Tennant well worthy of appearing in future anthologies, but it will live as the record of a typical young Englishman, manly, generous, and gentle, a good sportsman in the best sense of the word. The war has deprived us of many such. God grant that there are others growing up to take their place.

MR. JOHN FINLEY was among those Americans who anticipated the entrance of their country into the war, by

"A Pilgrim in Palestine after its Deliverance,"
by John Finley
(Chapman & Hall. 10s. net)

assisting the Allies from its commencement. His sphere of activity was in the Red Cross service in Palestine, and he describes his experiences with the British army from the point of view of a devout

Bible student. Had Mr. Finley been living seven hundred years ago, he would assuredly have accompanied Richard Coeur de Lion on his expedition to rescue the holy places, and he writes of Allenby's triumphant campaign with the enthusiasm of an early crusader. It is a theme, indeed, calculated to arouse enthusiasm, most of all in a man who, like the writer, combines with his keenly practical American outlook an under-current of mysticism, and sees in the freeing of Palestine the fulfilment of old-time prophecies and the dawning of a new and better era. Not all the prophecies are biblical. There is the Arab legend current throughout the East, "that not until the Nile flowed into Palestine would the Turk be driven out of Jerusalem," and, without conscious intent, the British army fulfils the saying by bringing with them the Nile waters flowing through twelve-inch pipes to supply their needs. Then there is the coincidence of Allenby's name with the two Arabic words "Allah," meaning God, and "Nebi," meaning prophet, so that the British general's name conveyed to Eastern ears the idea that he was the "prophet of God," the man divinely appointed to free the land, which he did by his crowning victory on the plain of Armageddon, the site of the crowning battle prophesied in Revelations. Mr. Finley's picture of the invading army is of a host of deliverers, doing knightly work with unassuming modesty, and bringing in their train railways, water conduits, food, and clothing free for all, so that the desert blossoms under their footprints and the desolate places are made glad. The illustrations are numerous and good.

THE committee of the Vasari Society has decided to resume the publication of their annual portfolio in 1920 if enough subscribers are forthcoming.

The Vasari Society In the first ten years of the Society's work an annual portfolio was published, with an average of thirty reproductions, covering the fourteenth to the eighteenth centuries. The new series may be somewhat broader in scope in admitting the nineteenth century and allowing Old Masters to

The Connoisseur Bookshelf

include any deceased master of acknowledged excellence in draughtsmanship. Moreover, it is desired to give

those who have intimated their willingness to become members will be informed before that date, if the number



ADMIRAL EDWARD HAWKE
GREENWICH HOSPITAL

BY FRANCIS COTES, R.A.
IN THE GALLERY AT
FROM "HISTORICAL PORTRAITS" (HUMBLEY MILFORD)

ampler representation to draughtsmen of the British school than has been done in the past. To continue the annual publication at the same subscription of one guinea, it has been decided to reduce the size of the portfolio from 18 in. by 15 in. to 16 in. by 11½ in., and it is thought that this will be welcomed by members who have little space for the larger folios. Intending subscribers should communicate with the Hon. Secretary, Mr. A. M. Hind, at the British Museum, London, W.C. Subscriptions for 1920 will not be due until May 1st, and

of subscribers promised does not justify the committee in issuing the publication.

A Catalogue of the Etchings of Augustus E. John from 1901 to 1914, by Mr. Campbell Dodgson, is announced for publication by Messrs. Chenil & Co., An Augustus Ltd., early in the present year. The John Catalogue catalogue, a royal quarto volume, will be illustrated with reproductions of all Mr. John's etchings, 134 in number. Its issue will be limited to an

ordinary edition of 500 copies at 2s. each, and an *edition de luxe* of 100 copies at 6s. The latter will include on a signed proof of a new and portraits specially etched to the purpose by Mr. John.

ONE of the great attractions of *The Romances of Old Japan* is their entire novelty. The reader is introduced

"Romances of
Old Japan," ren-
dered into English
by Madame Yukio
Ozaki. (Simpkin,
Marshall, Hamil-
ton, Kent & Co.,
Ltd. 30s. net)

to a new outlook on life, to ideals and a code of honour entirely different from our own; to a people and scenery which have little in common with those of Europe. One can best describe the atmosphere of the stories by saying that in the supernatural tales of old Japan, as well as that of Stevenson's *Island Nights Entertainment*, and the other stories recall some of the legends of ancient chivalry. Thus in "The Quest of the Sword," a weapon entrusted to the care of a Japanese nobleman and stolen by his enemies, one of his discarded retainers sacrifices his daughter, his own honour and repute, and is prepared to sacrifice the lives of his wife and himself to regain possession of the sword for his master. The stories gain by being told by a Japanese writer, who, while she possesses a perfect command of English, is also thoroughly acquainted with Japanese habits and customs, and is thus able to supply all the local colour necessary for a thorough understanding of the old romances. The numerous illustrations, the large majority of which are printed in colour, are also of Japanese origin, and worthily exemplify the modern revival of the ancient style of art in the Eastern Empire. The volume is well mounted, and forms one of the most interesting and attractive gift books of the Christmas season.

Monsieur MAURICE DEKOBRA is equally good with the pencil as with the pen. An interpreter to the British

"War Tommies,"
by Maurice Deko-
bra, translated
from the French
by Aphra Wilson
(Stanley Paul &
Co. 6s. net)

and Indian troops at the front, he presents a delightfully humorous account of his experiences during the war, illustrated with inimitable sketches, not always immaculate in their draughtsmanship, but giving a more intimate and vivid idea of the British Tommy in his jovial moods than could be gained from a gallery of seriously inspired pictures. Very clever are these little pen-and-ink drawings, executed with a stringent economy of line and a keen eye for essentials. In their outlook and their power of psychological suggestion in a few deft strokes they remind one of the late Phil May's work, and are characterised by a similar sense of humour. M. Dekobra's anecdotes concern all ranks and conditions in the British Army, and are told with a hearty good nature and infectious jollity. But the most interesting feature of the book are his slightly sketched yet vivid word-pictures of typical scenes at the base and the front, such as the disembarkation of the Indian Expeditionary Corps at Marseilles and its progress to the trenches, a race-meeting at the front, the changing of headquarters, and all the different incidents characterising the camp life of a large army.

THE current catalogue of Messrs. E. Parsons and Sons 45, Brompton Road, S.W.1 deals chiefly with old illustrated books, and contains an exceptional number of interesting items. One of the most attractive

is a copy of Bryan's *Dictionary of Painters and Engravers*, with the Supplement by Stanley and Ottley, extraillustrated by the late Mrs. Noseda. The books have been laid in folio size and enriched by the addition of over 1,400 engravings in various styles, which include numerous mezzotints, some highly attractive and rare, in proofstates. Other art books include a proof set of the Boydell Shakespeare, printed on large paper, with a duplicate set of proofs in etched state; another similar set of proofs of the choice works by Lawrence, engraved by Cousins and others; and a choice set of Constable's *English Landscape*, by Lucas, with each of the twenty-two plates initialled by the artist. Books on all forms of art, of a less costly and more useful nature, are numerous. There is an exceptionally good collection of old bookbindings, a large number of old topographical books, and works on costume with plates in colour, and a fair collection of works of general interest. The sections devoted to drawings, lithographs, and engravings enumerate a number of attractive items, and there are several early illuminated manuscripts and early printed books.

MR. ERNEST LAW, the well-known historian of Hampton Court, has added an interesting brochure to his lengthy list of publications concerning the old palace. It deals with the famous Chestnut Avenue, Bushey Park, Hampton Court," by Ernest Law. (G. Bell & Sons, Ltd. 2s. net)

Wren. It was intended as the approach to a new front of the palace, containing the principal entrance, which was to mask the Tudor portion of the edifice. The death of William III. prevented the work from being executed. As Wren's plan would have entailed a partial destruction of some of the older buildings, one is left in some doubt whether the country is to be congratulated or otherwise on the design having been never carried out. It would have left Hampton Court one of the most magnificent palaces in Europe, but on the other hand it would have completely spoilt that noble feature of the present building, the Great Hall of Henry VIII. Mr. Law fully traces out Wren's design for the avenue, tells how the work was executed, and shows what modifications have been introduced since it was originally made. Some of these appear to have been necessary, but others might be revoked with considerable advantage. Incidentally, Mr. Law points out that what is generally called the statue of Diana, in the Great Basin at Bushey Park, is really intended to represent Venus. It is the work of Fanelli, and was originally erected in the fountain facing the south front of the palace, but for some unknown reason was transferred to its present position.

The brochure contains numerous illustrations as well as several plans.

La
CONNOISSEUR

THE PRETTY HAYMAKER
BY W. WARD
AFTER F. WHEATLEY





At the Grafton Galleries the Royal Societies of Portrait and Miniature Painters combined in a joint display, constituting the twenty-ninth annual exhibition of the former, and the twenty-fourth of the latter. The portrait painters were less attractive than usual, noteworthy pictures were few, and the large majority of the works shown were only of interest to the artists and their sitters.

The Royal Society of Portrait Painters, and The Royal Society of Miniature Painters

rest to the artists and their sitters. Probably the largest canvas there was that occupied with the group of *Old MacLachie, Mary Hamilton, and Mrs. Tate*, by Mr. William B. E. Ranken, which looked like a scene taken from one of Sir James Barrie's novels. The trio, clothed in their "blacks," relieved by a blue shirt worn by the man, and a blue apron on one of the women, were seated on a bench in the open, backed by a variegated patch-work of fields sloping up the side of a steep hill. Considerable skill was shown in composing the group into pictorial form, and weaving the crude blues and blacks into a colour-scheme that, if not actually attractive, was comparatively inoffensive; but one rather wondered why the artist had taken the trouble to do it. Objects ugly in themselves can only be rendered artistically beautiful through the introduction of lights and shadows modifying and disguising their original characteristics. Mr. Ranken had neglected to do this to a sufficient extent with regard to the costumes of his sitters, with the result that they looked nearly as uninteresting and unsightly as they would have done in nature. Modern costume is, indeed, a stumbling-block to artists. Some, like Mr. T. Blake Wirgman, in his pleasing portrait of *Mr. E. Tennyson Reed*, avoid depicting it in detail by concentrating all the light on the head of the sitter; while others, like the late Mr. Arthur Hacker, render it with conscientious fidelity, trusting that by deft arrangement of line and colour, and the softening graces of an atmospheric environment, they can disguise the ugliness of modern costume and render it wholly subordinate to the personality of the sitter. Mr. Hacker was most successful in doing this in his portrait of *Lord Harris*, a work which suffered from over-elaboration of extraneous detail, but was, nevertheless, a kindly and well-characterised likeness. Mr. J. J. Shannon was not at his best in either of his portraits of *Enid, Daughter*

of Major Speed, or Lady Diana Puff-Cooper, but the artist's feeling for style redeemed them from mediocrity, and rendered them among the most attractive works shown. Like Mr. Shannon, Mr. Fiddes Watt, in his portrait of *The Viscount Grey of Fallooden*, appeared as a follower of eighteenth-century tradition, and produced a dignified, well-characterised, and picturesque likeness. Its only failing was an undue blackness of tone, which, whilst giving it the appearance to-day of an old master, will probably cause it to become an almost unintelligible mass of darkness in fifty years' time. Mr. Watt was, however, by no means alone in this failing, and the prevalent lack of colour in the exhibition caused one to look with gratitude at some of the works painted by artists not afraid of employing the full strength of their palettes. Mr. George Spencer Watson's portrait of *Miss Rachel Cook*, in a blue dress, with a goat, in a sunny garden—a highly finished and beautifully painted work—struck a joyous note of colour, forming a pleasing contrast to the tenebrous gloom of Mr. George Harcourt's portrait of *Sir Johnston Forbes-Robertson*. Mr. Harold Speed also introduced bright and well-harmonised colour in his attractive pictures of *Eve* and *Mrs. H. L. Bolton*; and Mr. G. Hall Neale had two sunny studies, fresh and redolent with open-air feeling.

The artists in miniature suffered from none of the distaste for bright colour affected by the painters of the larger portraits. This was as it should be, for miniature tradition is associated with jewels and articles of adornment for personal wear, and some of the earliest and greatest English exponents of the art deliberately avoided the introduction of shadow as tending to dim the splendour of their work. What may be termed the orthodox forms of miniature work fully maintained the standard of previous years; while the examples in sculpture and other métiers were more interesting than usual, giving promise of a time when all the fine arts pertaining to painting, sculpture, and engraving will be represented at this Royal Academy in little. The President, Mr. Alyn Williams, after an absence of some years in America, was represented by several scholarly works. One of these, to which a peculiarly mournful interest attached, was a highly wrought portrait of the painter's own son, *The late Lieut. Donald Mattien Williams, 12th Royal Warwickshires*,

killed in action in the naval class, and was painted by James M. Jones. *Mrs. Williams* was an excellent drawing in manner—an effective style almost ignored by present day artists. Mr. Williams had adopted his customary finished handling, producing a charming and effective study. His likeness of *Mrs. Mary Holden* was also a highly pleasing work, and in his delicately conceived *Father* he had one of the few representations of the undraped figure included in the exhibition. Miss Bess Norris's works, in their broad, sketchy handling, furnished a complete contrast to those of the President. The best of them was perhaps *The Old Modeller*, an admirable piece of character painting. Miss Chris Adams showed good colour in her picturesque drawing of a lady in *The Black Hat*; Mrs. Edith M. Hinchley had a pleasing portrait of *Miss Betty Stuart*; and Mrs. Lilian Price Hacker displayed a well-conceived picture entitled *The Lecture*, showing a mother with her little son, the two figures being well and naturally grouped, and realised with charm and animation. Mr. S. Arthur Lindsey was, as usual, represented by several astral portraits, noteworthy for their tonal qualities. His most pleasing example, however, was his *A Muse By Nature*, a delicate dream-like vision in tender blues and greys. The little group of miniatures by Miss Nellie M. Hepburn Edmunds were all distinguished by free, yet finished, technique. Well drawn and modelled, and set down in chiaroscuro, *Flame*, *Harmonia*, *Love*, *Truth* and *Purity*—*Eileen*, *Miss Judith Dobell*, and *Moiré*—were characterised by feminine charm and grace and unaffected naturalness of pose and expression. A couple of studies of children, *Baby* and *A Portrait*, by Miss Hilda Joyce Pocock, were light and fresh in handling; *A Portrait* of a lady, by Mrs. A. E. Rosalie M. Emslie, was perhaps



UNFINISHED PORTRAIT OF F. G. OKI OF JAPAN.

BY THE LATE ARTHUR HADDOCK, R.A.

the best of half a dozen works, all dainty and finished, in colour; whilst other good work included examples by Miss Dora Webb, Miss Mary Pitts, Miss Margaret Newland, and Miss Isobel Doulton. The diploma work of the late Miss Myra Luxmoore, *A Study*, showed the head of a man in sixteenth-century costume, crisply and firmly painted with an appreciative eye for the picturesque costume of the period. Several other sterling works testified to the ability of the artist, whose loss will be greatly felt by the Society. Among

other exhibits may be mentioned *A Quiet Corner*, a capital still-life study by Mrs. Emily King; the *Full Moon*, a poetically treated effect by Mr. C. Saunders Spackman; Miss Blanche Gottschalk's strong and incisive *City by the Sea*; and Miss Edith Hindela Whitehead's portrait of the Countess Tolstoy. Mr. A. L. Pocock had several telling works in bronze, of which *Vanity*, a clever and well-modelled figure of an ape admiring itself in a looking-glass, was perhaps the most striking. Both this sculptor and Mr. Cecil Thomas contributed several interesting portrait busts and reliefs, and one of the latter by the last-named artist, a *Portrait panel: Lieut.-Col. J. Lloyd Jones, I.M.S.*, was accompanied by a small medal of the same theme. The juxtaposition of these two pieces was instructive, as showing the changes necessary to convert a good portrait into a piece of decoration.

THE loan exhibition on behalf of St. Dunstan's Home, held at Messrs. Agnew's galleries 43, Old Bond Street, was worthily maintained the high traditions of the firm. Limited to examples of eighteenth-century art, it comprised twenty-five examples, not one of which was

not a characteristic and well-preserved example of the master it represented. Of the four pictures by Sir Joshua Reynolds, three—*The Hon. Mrs. Theresa Parker*, *The Hon. Mrs. Edward Bouvier and Child* (1769), and *The Hon. Mary Monckton* (1777)—belonged to his middle period. The first-named was perhaps the least interesting. Though a fine piece of colour, it lacked the archness of *Miss Monckton* and the charming material sentiment of *The Hon. Mrs. Bouvier*. Finer than any of the trio was the famous picture of *Lady Catherine Pelham Clinton feeding chickens*, one of his finest representations of childhood, and displaying his brushwork and colour when his powers were nearing their zenith. Reynolds's great rival, Gainsborough, was seen to equal or even greater advantage. The full-length of *The Rev. Sir Henry Bate-Dudley* (1785-6) is unequivocally one of the painter's masterpieces, for, though allowing fewer opportunities for rich coloration than some of his portraits of ladies, its broad flowing handling and limpid tone marks it out as technically equal to anything he produced. The *Peter Auriol Drummond* was also a fine portrait, but stiffer; while *The Countess of Sussex* and *Lady Barbara Yelverton*, though a fascinating group, beautiful in colour and treatment, was hardly characterised by the same masterly brushwork. Hoppner was represented by *Arabella Diana, Duchess of Dorset*, a magnificent full-length, produced under the inspiration of Reynolds, and the three half-lengths of the sisters Selina, Judith, and Frances Beresford, works more modern in their feeling and showing Hoppner feeling his way as an original colourist. The full-length of *Lady Isabella Hamilton*, by Romney, exemplified his powers as a painter of feminine beauty, but was tighter in execution than his other two portraits, the half-lengths of *Henry Paulet St. John* and the head of *Lady Wray*. Other portraits included a demure likeness of *Peg Woffington* by Hogarth, Raeburn's manly *General Sir William Maxwell*, and an interesting full-length of *Lady Callendar and her son, Mr. Kearnley*, by J. L. Mosnier, a French portrait painter who fled to England at the time of the French Revolution. A little hard in handling and formal in composition, it was, nevertheless, a sterling piece of work, equal to anything but the very best that could be produced by English artists at the time it was painted (1796). Turner's *Ehrenbreitstein* (1835) and *The Eve of the Deluge* (1843) were both good examples of the master; and there was also an exceptionally fine George Vincent, *Driving the Flock: at St. Mary's, Beverley*, and an important Morland, *A Farmyard* (1792), which exemplified his facile and dexterous brushwork at his prime.

THE tragically sudden death of Mr Arthur Hacker on November 12th, 1919, deprived English painting of a distinguished exponent who appeared to have many years of useful work still in front of him. He was born on September 25th, 1858. The son of Edward Hacker, a line engraver of considerable ability, he was fortunate in having his artistic proclivities recognised and his talent encouraged from an early age. After

completing his ordinary education in England and France, young Hacker, when eighteen, obtained admission to the Royal Academy schools. Here he met Stanhope Forbes, Solomon J. Solomon, and other future celebrities. But the artistic reputation of the Academy schools, whether deservedly or not, was then somewhat under a cloud, and Hacker, after gaining a prize for a draped figure study, and exhibiting at Burlington House in 1878 and 1879, went on to Paris. In company with Stanhope Forbes he studied for the next two years at the atelier of M. Bonnat, and from there went travelling in Spain, Italy, Morocco, and Algiers, an expedition which greatly influenced his subsequent work. At first Hacker essayed domestic subjects and portraits, but his earliest triumphs were gained with pictures of the undraped figure. One of the best of these was the *Pelagia and Philammon*, shown at the Grosvenor Gallery in 1887; it was purchased by the Corporation of Liverpool. In 1890, with his *Victrix*, a picture of the sack of Morocco by the Almohades, he first introduced to the British public a large composition containing numerous nude figures treated with French frankness and precision of draughtsmanship and colour. In the following year he essayed a biblical subject with *Christ and the Magdalene*, but Hacker wanted the intensity of feeling necessary to produce a great work of religious art; and though a second religious theme, *The Annunciation*, painted in 1892, was purchased for the nation under the terms of the Chantrey Bequest, its appeal was more technical than emotional. Perhaps a more wholly satisfying work was the *Syrian*, painted in the same year, and secured by the Manchester Corporation, which showed the artist's refined and scholarly treatment of the nude to great advantage.

These works were followed up in 1893 by *Circe*, perhaps the most popular picture of its year. Mr. Hacker's election to an associateship of the Royal Academy marked the official recognition of these achievements, but he did not attain full academic honours until 1910. The long interval of sixteen years saw the production of many important works, including some original and interesting experiments in colour; but it cannot be said that Mr. Hacker quite maintained his position as a popular favourite. He had advanced as far as he was able as an exponent of the nude, and the developments of his art in other directions, though frequently marked by a greater sense of colour and atmosphere and higher technical achievement, were less showy and not so superficially attractive. During his later years Mr. Hacker showed a wide versatility of theme and treatment. Like the majority of successful figure painters, he was compelled to devote much of his time to portraiture, and in this métier he may be said to have developed a distinctive style of his own. He had pronounced ideas that a portrait should be not merely a revelation of a sitter's personality, but should also afford clues as to his occupation and personal tastes. His portraits were thus biographical records as well as works of art. He, moreover, always set his sitters in an atmospheric environment, keeping their presentations well back on the canvases, as they would have appeared in nature, instead of forcing them forward. His

works in this branch of art were sometime over wrought and attained too great a precision of detail, a failing which may be set down to the good natured tolerance of the whims of sitters, for where allowed a freer hand, his work was stronger and more simple. Among his best portraits were those of *Oscar Wilde* 1894, *W. G. Grace* in 1894, *M. H. Sternmann* 1895, *The Artists Magazine* 1897, and *Sir Frank Short* 1898. More congenial to Mr. Hacker's own sympathies were perhaps his flower-pieces and pictures of London by night, themes affording scope for the use of the refined and delicate colour harmonies in which he delighted. One of the former, *A Wet Night at Piccadilly Circus*, represents him in the Diploma Gallery at Burlington House. A dexterous and certain craftsman, Mr. Hacker's work is more distinguished for its technical qualities than its imaginative power.

THE news of the death of Sir Guy Francis Laking evoked widespread sorrow, for few art experts were better

The late Sir Guy Francis Laking (1875-1919) known or liked, or commanded such universal respect. Born in 1875, Sir Guy was still a comparatively young man, and, until a few months ago, there seemed every probability that he had a long and useful career in front of him. He was a man of wide activities. Educated with the idea of becoming either an architect or artist, he early developed a highly cultivated taste for art and all forms of aesthetic antiques. This knowledge served him in good stead when he joined the firm of Messrs. Christie. Later on he became Director of the London Museum, and was largely instrumental in elevating that institution to a position of commanding interest among metropolitan institutions. He was a leading authority on arms and armour, on which he wrote several standard works while he was keeper of the King's armoury and of the armoury in the Wallis collection. His exertions in assisting to promote the Red Cross sales at Christie's during the war appear to have overtaxed his strength, and he became seriously ill. He had apparently recovered, but the work in connection with the re-opening of the London Museum seems to have been too great a tax on his energies, and brought about a relapse, to which he succumbed. Sir Guy was the eldest son and heir of the late Sir Francis Henry Laking, first baronet, whom he succeeded.

In past years Sir Guy was a contributor to *THE CONNOISSEUR*, and was associated with the editor in the formation of the Local War Museums Association. He wrote several important works dealing with the armour and furniture at Windsor Castle and the Sèvres porcelain at Buckingham Palace, and the armoury of the Knights of St. John, but his magnum opus, *A Record of European Armour and Arms through seven centuries*, is not yet published.

This is a comprehensive view of the history and evolution of arms, offensive and defensive, in the Middle Ages. It is shortly to be issued by Messrs. George Bell & Son, in five volumes, at £5 3s. per volume. It is much to be regretted, and indeed particularly sad,

that Sir Guy finished the labours and did not live to receive the praise due for this his crowning achievement.

MR. AUGUSTUS JOHN'S exhibition of etchings at the Chenil Gallery, King's Road, Chelsea helps to define his

Etchings by Augustus E. John

position as one of the leading contemporary wielders of the needle. Many of the plates, indeed, including *The Mulatto*, *Poor Windham Lewis*, and *Jacob Epstein*, are marked by an astonishing vitality all their own; others, embracing the well-known *Annie with a Feather Hat*, *The Pheasant*, and *The Woman with a Curl and Black Feather Hat*, are strikingly suggestive of the magic hand of Rembrandt. These, to mention but a few, are so good in themselves that it must remain a matter for regret that Mr. John did not eliminate occasional excursions into the grotesque from the collection. Such a subject as *The Amorous Tramp*, for instance, is neither funny nor anything else, whereas many of the little nude compositions are too slight to hold the eye by their qualities alone. Setting these on one side, one sees in Mr. John an accomplished and facile etcher, who can do far better than waste his talents on the rather gross drawings shown in another room.

THE principal exhibit at last month's show at the Macrae Gallery (95, Regent Street, W.1) was a clever impression

The Macrae Gallery

of Peace Day celebrations by Miss V. Southby. Miss Wyn George contributed some decorative charcoal and chalk drawings of Eastern folk, and Mr. Alfred P. Simon a couple of well-coloured and composed fans.

THE search for simplicity, which in itself is an excellent and unassailable ideal, has caused the unwitting downfall

Works by Matisse and Maillol

of many professed impressionists. M. Henri Matisse's pictures at the Leicester Galleries (Leicester Square) help to prove the contention; they show that, despite the best intentions, simplicity can be caricatured. Placed in proper perspective, artistic chastity should consist in purity of line, form, colour, and composition. With a few exceptions in the first instance, one can hardly say that M. Matisse fulfils these requirements. His paintings can only be described as brutally careless in arrangement and execution; the majority might well have emanated from the hand of a child rather than from a painter of M. Matisse's experience. In its artistic sense, simplicity is understood to indicate the inclusion of essentials only, and not the omission of them.

M. Aristide Maillol, executant of the Cézanne memorial at Aix-en-Provence, is represented by a few drawings and mainly terra-cotta statuettes. The latter are frankly inspired by the figurines of Tanagra and Myrina, the group of "Les Deux Seurs" being sufficiently imitative to abandon all claim to originality. It may be said of these statuettes that, if not always as graceful as might be desired, they are designed with an eye to pose and even movement, rendering them considerably attractive.



STUDY (DIPLOMA WORK)
PRESENTED TO THE SOCIETY BY THE
FAIRE MISS MYRA LUXMOORE, R.M.S.



MASTER IAN MACMARTIN
BY ALYN WILLIAMS, P.R.M.S.



THE COUNTESS TOLSTOY
BY MISS EDITH WHITEHEAD



THAT CITY BY THE SEA
BY MISS BLANCHE GOFFSCHALL, F.R.M.S.



PORTAIT PANEL: LT.-COL.
J. LLOYD JONES, R.M.S.
BY CECIL THOMAS, R.M.S.



MOYRA, DAUGHTER OF MR. G. FOX DAVIES
BY MISS NELLIE M. HEPPEN EDMUND, V.B., R.M.S.



VANITY
BY ALFRED L. FOOCK, R.M.S.

Some Exhibits at the Royal Society of Miniature Painters' Exhibition

THE exhibition of water-colours by Mr. Alan Durst, at the desolate and sombre Flanders, 1910
Flanders, 1910
The Land of the Moonlight, by Miss Camilla Doyle, R.S.W.,
The Land of the Moonlight, by Mr. L. D. Luard, R.A., Harrowing,
W.I., The Great Feature of the Exhibition, a collection
of etchings and water-colours by the artist. Out of nearly fifty water-colours there are probably not more than three or four in which the human figure appears, so stricken and desolate are the scenes depicted. As pictorial records these sketches will be referred to with great interest, but, technically considered, many of them are too loosely handled to be entirely convincing. The best of them, however, display more firmness and less tendency towards generalisation, among them being *Derelicts at Poolapelle*, in which the pathetic impotence of the wrecked
by the roadsides fully realised by Miss Paterson.

THE propositions of the Arts League of Service are ambitious and irreproachable. It is desired "to further all forms of art as something that can Arts League be brought into our daily life and surroundings; to extend all such activities of Service to the towns and villages; . . . to promote individual expression; . . . to bring together artists; to foster mutual understanding and collaboration." Nobody who deplores the gradual separation of art from utility will deny the importance of the programme, but many may question whether the league is setting to work in the most desirable way. Take, for instance, the "Exhibition of Practical Arts," held at the Twenty-one Gallery (Durham House Street), the main objection to which lay in the fact that perhaps the most important item was eminently unpractical. Mr. Edward Wadsworth's futurist "suggestion for a building" would hardly help the most accomplished artisan; as a rockery, however, it might prove interesting. Much the same may be said of a design on similar lines by another hand, in the adjoining room. Mr. Alan Durst is responsible for a dainty little ivory and ebony tea-caddy, Mr. Harold Squire for some hand-woven rugs following Persian types, while Miss Camilla Doyle makes a praiseworthy attempt to follow up the style of old painted furniture with a corner cupboard, which, unfortunately, fails in its details. Taken as a whole, however, it must be confessed that the league's list of workers requires revision.

As noted in our November number, Mr. Romilly Fedden inaugurated his return to civil life with an exhibition of Drawings by Romilly Fedden, at Walker's Galleries, 1910, New Bond Street. The general effect of the display was one of harmonious colour, encouraging the spectator in his analysis of Mr. Fedden's technique and handling, which is never too loose for the subjects he chooses to depict. These vary between lively Eastern bazaar scenes, clever little impressions of French fairs and markets, and some excellent moonlight effects, including *The Twilight Moon*, *Champs Elysées*, *A Moonlight Fair*, and *A Moonlight Bazaar*.

can hardly fail to charm the connoisseur of nocturnes. The latter, without mentioning many other daylight views, betray a power of observation and an appreciation of subtle effect all too often ignored by the latter-day saints of art.

The collection of drawings and etchings held in the adjoining galleries was something of a disappointment, since two of the more prominent artists were represented by rough sketches of no particular importance. In such case appeared Messrs. George Clausen and D. Y. Cameron, but, fortunately, Sir Frank Short was well to the fore with a number of characteristically beautiful drawings, etchings, mezzotints, and aquatints. Other etcher-exhibitors included Messrs. Martin Hardie, Leonard Squirrel, and Renouardt. A clever little drawing of *The Forge by Moonlight*, from Mr. S. Curnow Vosper's pencil, was noticeable, whilst some highly finished studies of tottering medieval buildings by Mr. Louis Orr recalled Dore's illustrations. In charcoal, Mr. L. D. Luard's *Harrowing* took the eye, the pull of the horses and the motion of the man guiding the harrow being convincingly realised.

THE Fine Art Society 148, New Bond Street has done very well in arranging an exhibition of Mr. Russell Flint's

water-colours by W. Russell Flint, R.W.S.; Paintings and Water-colours by William Walcot

water-colours. Mr. Flint is certainly one of our leading aquarellists, and a display of his work cannot fail to exert a healthy influence on all who wish to learn. His style breathes enthusiasm but suitably restrained appreciation of colour and form; his figures are beautifully drawn, being decorative in the same sense as Mr. Sheringham's; his compositions reveal true artistic intuition. The majority of his exhibits are bathing incidents, so subtly contrived and recorded that it seems invidious to select any special items for separate mention. One can only say that all are good, but that some are better than others. At the same time, there is no single drawing in the gallery unfitted to fill an honoured space on a connoisseur's walls.

Mr. Walcot's work harmonises strikingly with Mr. Flint's. Setting aside essential differences of individual expression, it comprises a similar breadth of vision. Actually his treatment is more staccato, but his breezy impressions breathe imagination in every stroke of the brush. His subjects are frequently found in Italy, and are exactly what one would expect an etcher of Mr. Walcot's marked ability to produce in paint. As befitting a student of architecture (no real artist denies that he is ever a student), his figures are slightly though admirably suggested in proper relation to the importance of the motif.

DECORATIVE art, when practised legitimately, is an asset, and certain components few possess a finer sense of its possibilities than Mr. Fans, by George Sheringham Silhouettes, by Arthur Rackham

George Sheringham, whose exhibition of fans and other fancies at the Leicester Galleries, Square, can only be described as strikingly successful. Mr. Sheringham is gifted with the power of interesting composition, drawing, and coloration.

He never makes the mistake of over-finishing. However detailed his subjects may be, he always contrives to preserve a largeness of effect, as in the *Arabesque*, an Eastern bazaar scene, or in the richer toned *Merchants*. It is exactly this method of leaving an unfinished space to lend mystery to the theme that helps to place Mr. Sheringham where he is. Although possessing an obvious appreciation for Oriental splendour, he is alive to the picturesqueness of our own country: witness a charming little scene of *Cheyne Walk* in the days of the crinoline, or the bird's-eye views of *Polperro* or *Williton in the County of Somerset*. Praise is due, moreover, to the patterning of such subjects as the *Princesse Boudoir, Wine, Full Fathoms Five*, and a black-and-white illustration to Max Beerbohm's *Happy Hypocrite*.

An adjoining room contains a series of silhouette illustrations to fairy-tales by Mr. Arthur Rackham, uniting the happy qualities of technical ability and wholesome humour. Mr. Rackham's style and accomplishments need no explanation, so one may merely select for special mention the charming sylvan studies entitled *A Lover's Meeting* and *Butterflies*, and the *Cinderella* series, from amongst the more outstanding contributions. *Cinderella is Put to Sleep in the Garret* is particularly naive in spirit; but those who admire illustrative ingenuity will pause before *It was just as if the Wind had whistled by*, with its clever suggestion of rapid movement on the part of the principal figure.

THE rearrangement of the Burlington Gallery (15, Green Street, Leicester Square) is a decided improvement, if only for the reason that *Works by Daphne Allen, and others* it provides more wall-space than before. One of the newly formed rooms is devoted to some *Drawings of Fantasy*, by Miss Daphne Allen, who achieved a measure of popularity as a "prodigy" within recent years. Miss Allen is still young, and her style is still unformed and very youthful. Her most successful technical achievements in this collection are produced with the pen, but it is hardly fair to make exacting comparisons in the case of one who has had no other tuition save intuition to guide her hand. Of the water-colours, however, marked sympathetic treatment is observable in *A Crown of Sorrow—The Widow Queen of Richard II*.

Miss Annie French's fantasies are, of course, the outcome of maturer experience. With one exception, a sad-hued study styled *The Moon Wept for a Lady whose Lover came not*, her drawings are remarkable for the attention displayed to minutiae. To a very different school belongs Mr. Oliver Senior, whose pastel, *The White Mill, Sussex*, is almost dramatically direct. Mrs. E. Gordon Chase interprets the traditions of Mr. Spenlove-Spenlove in terms of romantic eighteenth-century scenes in oils; whilst two works by M. Medardverburgh, *A Lady Reading* and the *Gare de Luxembourg*, contain interestingly

handled passages. Mr. E. Marsden-Wilson contributes etchings of the more meticulous variety.

CONFORMING to the current demand for fanciful subjects, Walker's Galleries (118, New Bond Street) present a collection of water-colours by Mr. W. H. Walker, who is certainly not devoid of a sense of humour. *When Knights were Bold, a Nut of Armour* (belonging to what is sometimes termed the "bulgey dingo" period) collapsing on top of a dusting housemaid, and *The Mermaid's Toilet*, a damsel reconnoitring an octopus which busies itself with a mirror and comb, are fair examples of Mr. Walker's fun. It cannot be overlooked, however, that, as an aquarellist, he fails to convince entirely, since both his colour and drawing are purely superficial. In the case of *Love Like a Shadow Flies* and *Withdraw Thy Foot from Thy Neighbour's Door, Lest He Weary of Thee and so Hate Thee*, these shortcomings are mitigated by the arabesque qualities of the compositions.

The late Frederic Yates's paintings are mainly the statements of a man who recorded his impressions simply, not to say soberly. Indeed, one misses in them the accent, without which no picture can be said truthfully to be a complete success.

IN our issue for March, 1912, we devoted a few pages to the consideration of some charming compressed horn

Exhibition of Compressed Horn and Tortoiseshell and tortoiseshell boxes. Of those illustrated, the specimens heading pages 185 and 186 form a fraction of a fine collection garnered by Major Herbert C. Dent over a period of thirty years. Major Dent, whose series of articles on piqué commences in the present number, is probably the leading authority on the subject. His collection of horn and tortoiseshell includes signed specimens by J. Obrisset, F. Baker, Chesle, Defrance, Bradwell, W. Wilson, and Jean Dassier. It was exhibited recently at Norwich Museum, and has now been acquired by Messrs. Law, Foulsham & Cole (7, South Molton Street, W.1), who are displaying it in their galleries. It is to be hoped that, in the interests of connoisseurs, it may be sold intact and placed in one of our public institutions for permanent reference, since these boxes are not only aesthetically satisfying, but also represent a craft that, since the days of its vogue, has been studied seriously by comparatively few collectors. It is not untruthful to say that the best compressed-horn work compares favourably with any of the lesser crafts of its age; the historical portraits by such men as J. Osborn and Obrisset (or O'Brisset, as some prefer to call him) being almost numismatical in clearness and precision, whilst the nature of the material imparts a curiously subtle quality to the lighter fancies suited for the snuff-boxes of the wits and beaux.

{Owing to pressure on space, Continental Art Notes are unavoidably held over.}



*Enquiries should be made on the Enquiry Column.
See Advertising Pages*

Notice

Mr. — will be very correspondent will state, when making enquires, whether they wish respondent to pay post on payment of a small fee, or whether they wish it to appear in this column as space permits.

No article should be sent to this office without previous notification, since each must bear the reference number allotted to it.

PICTURES AND PRINTS must be removed from the frames before being dispatched.

A few enquirers have omitted to remove their goods after an opinion has been given on them. We venture to remind those concerned that, although all due care is taken of articles submitted to us for inspection, we cannot accept any responsibility for their safety while in our possession. As the pressure on our space is very heavy, we should be obliged if these clients would take steps to remove their goods at the earliest possible opportunity. It is often necessary to keep these in correspondence.

Figures of Sailors, etc.—C111 (Isle of Wight).—Lacking from the photograph, the sailor figures are certainly not Bow, but are probably Staffordshire of but small value. The group of a mounted horseman is also Staffordshire, possibly eighteenth century; its value may be estimated at 50s.

Table.—C121 (Cork).—Assuming your table to be a genuine William and Mary production, we should appraise its value at somewhere about 20 gns., but the photograph is too small for accurate judgment.

Coffer and Clock.—C130 (Ireland).—Lacking from the photographs, your coffer is a genuine antique, worth, perhaps, £4 or £5. This type of work (refer to "The Art of the Cofferer," THE CONNOISSEUR, Nos. 170 and 175), which was of Gothic origin, survived until quite late times. The long-case, one-finger clock, by Lutwyche, Worcester, is eighteenth century, worth about £8 to £10. Britten mentions Thomas William Lutwyche, of Worcester Street, Worcester, in 1794.

"The Weary Sportsman."—C149 (Print).—The colour prints, for which such high prices are paid, are as fresh and brilliant as the day on which they were printed. It was a common practice to stretch prints on canvas at one time, so we should think it unlikely that your picture is an oil-painting as suggested. The value of it depends very much upon the condition, and, if damaged, whether it can be easily restored. It is much easier to realise an exalted amount for an engraving in fine condition, than it is to secure a small sum for one in bad preservation. From your description, we are afraid that your print is rather far gone, but we cannot attempt to value it without an examination.

Drawing, etc.—C157 (Northenden).—In our opinion, your pencil drawing, though of some age, is not by any well-known hand, and has little or no commercial value. The lithograph is unlikely to be worth more than a few shillings.

Picture.—C182 (Nobie).—We cannot appraise the values of pictures without seeing them. William Lomas, painter of domestic subjects, exhibited ten pictures at the Royal Academy, Suffolk Street, and elsewhere, between 1877 and 1889. He lived at 40, Victoria Road, Kensington.

Spoon-Warmer.—C208 (Preston).—We regret that we cannot judge this without seeing it. All we can say is that, judging from your copies of the marks, if silver, the article is of foreign origin, but if plated, it most probably belongs to this country. We incline to the idea that it is plated, however, but more than this we cannot determine from the available material.

Sporting Prints.—C219 (Cape Town).—The value of such prints as yours depends very much upon the quality of the impressions and other technical details. As we have nothing more than a description to go upon, we do not care to appraise your set of four at more than £10 or £12.

Books.—C235 (Plymouth).—From your account of them, we regret that the majority are of small commercial value, since most of the volumes seem to be either late editions or else defective. Consequently, we should rate them all at under £1 apiece.

Heraldic Correspondence

READERS OF THE CONNOISSEUR who desire to take advantage of the opportunities offered herein should address all letters on the subject to the manager of the Heraldic Department, 1, Duke Street, St. James's, London, S.W.1.

Only replies that may be considered to be of general interest will be published in these columns. Those of a directly personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.





The Decoration and Furniture of Devonshire House

Part I. By Oliver Brackett

TIME and accident have little by little swept away most of the historic houses of London and it is evident that Devonshire House, in Piccadilly, will sooner or later share the fate of the others. Reserved and dignified, link with the past in the heart of modern London, this famous house has come

to be regarded as a tradition by thousands of men and women who yearly pass its gates, though but few probably are familiar with the details of its history or have seen the elaborate decoration which its sombre walls enclose or have walked in its peaceful gardens stretching as far as Lansdowne House.



MARBLE CHIMNEY-PIECE IN THE HALL



THE ORIGINAL ELEVATION OF THE HOUSE

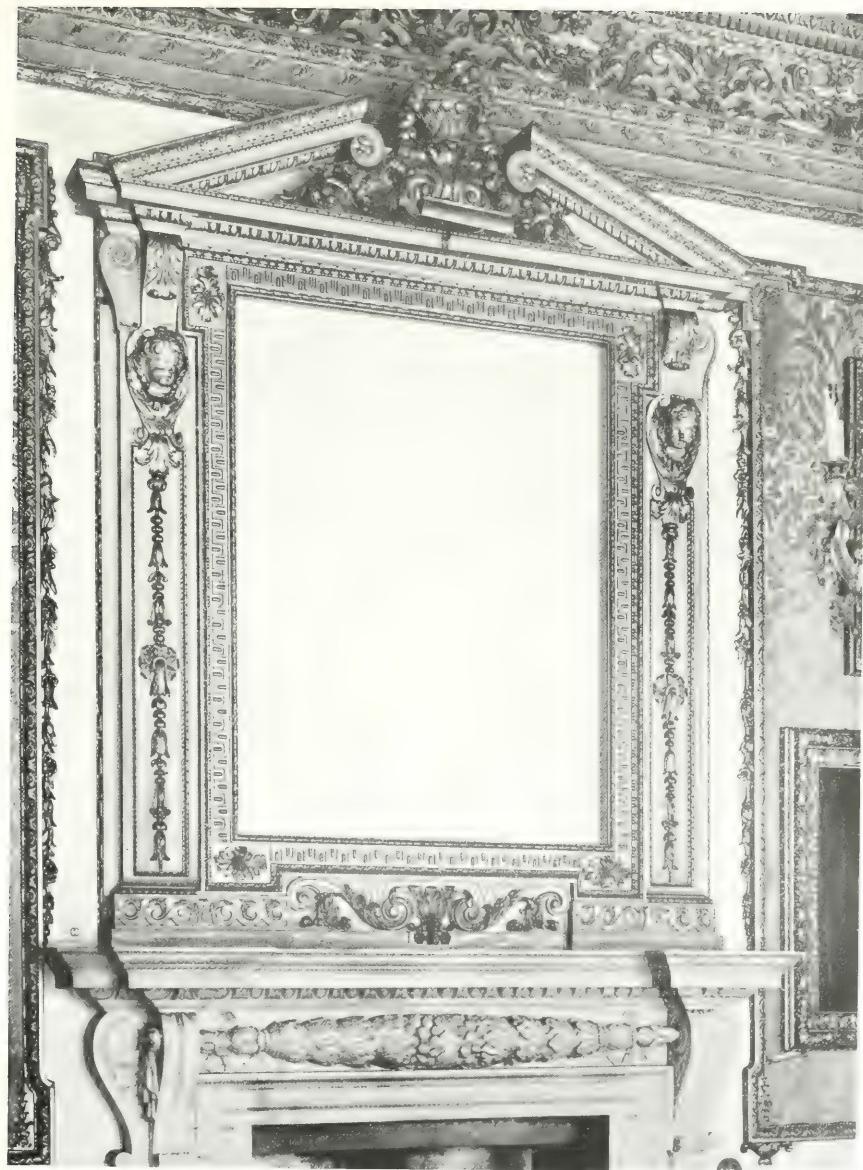
FROM "VITRUVIUS BRITANNICUS"

The present building was the work of William Kent, who was employed in 1735 by William Cavendish, third Duke of Devonshire, to erect a new house on the site of Berkeley House which had been destroyed by fire on October 16th, 1733. The fire caused some sensation at the time though, thanks to the efforts of a body of the Guards under the Duke of Albemarle,

the famous library and pictures were saved. This building of Kent's was not received by his contemporaries with much enthusiasm. "It is spacious, and so are the East India Company's warehouses, and both are equally deserving of praise," was the caustic verdict of Ralph, the author of the *Critical Review of the Publick Buildings in and about London and Westminster*,



MARBLE CHIMNEY PIECE IN DINING ROOM



OVERMANTEL IN BALL-ROOM, WOOD PAINTED AND GILT

published in 1734. The house, how ever, was typical of the age to which it belonged. The dullness of the exterior gives little idea of the richness of the interior, for it was planned essentially for the great social and political entertainments which were a conspicuous feature of the life of London in the eighteenth and nineteenth centuries. Many illustrious names are associated with the historic ceremonies which were acted within its walls, perhaps the most accomplished personality being that of Georgina, Duchess of Devonshire, distinguished above her contemporaries for beauty, talents, and character and famous equally in social and political life. Her eccentric and attractions

were useful assets to Fox in the Westminster election of 1784. In the course of her canvass, according to the Cornwallis correspondence, she went into "some of the most blackguard houses in Long Acre,"



PANELLING, PAINTED WHITE, IN DINING-ROOM

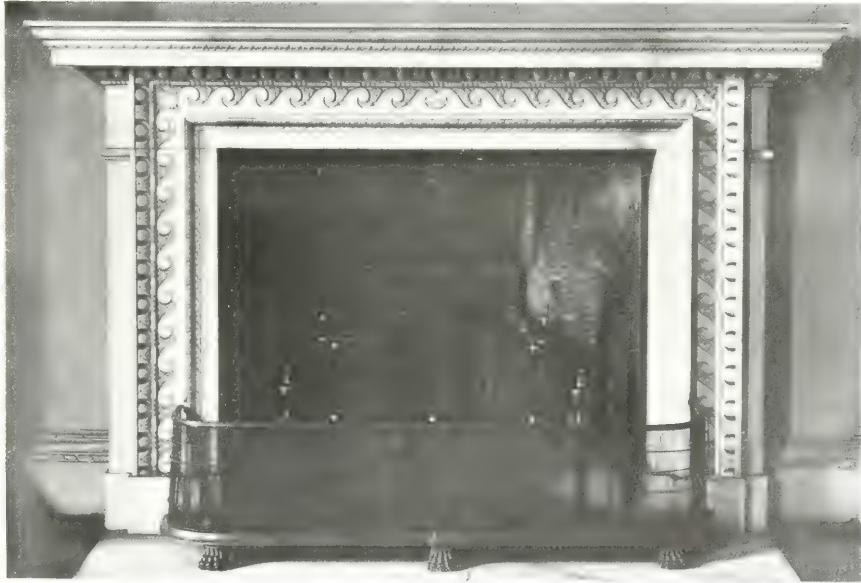
and is said to have exchanged promises of votes for kisses.

Devonshire House as it now stands has undergone certain alterations in the eighteenth and nineteenth centuries, but still shows in many respects the character of the building which Kent designed. According to the original design the house was entered by an outer staircase leading to a doorway on the first floor and forming the central feature of the front elevation; this staircase is shown in the engraving published in *Vitruvius Britannicus* and here reproduced. Alterations made to the building at a later date led to the removal of this outer staircase. A porch was added outside the present hall on the

ground floor; while at the northern end of the hall was placed a domed apse, lighted from above and containing a broad winding staircase with gilt metal balustrade and crystal handrail. This addition was



MARBLE CHIMNEY-PIECE IN THE BALL-ROOM



MARBLE CHIMNEY-PIECE IN THE LIBRARY



DOORWAY, PAINTED AND GILT, IN THE BALL ROOM

the work of James Wyatt, and forms the main staircase of the house to-day. The alteration thus made to the plan to some extent destroyed the character of the house. The front elevation lost its main central feature and at once became dull and further it became necessary to use as the main hall the basement entrance, originally of secondary importance, communicating for the most part with offices and unimportant rooms. The old staircase would have led straight into the great saloon, painted with a ceiling by Kent in his best manner. This arrangement, though found in many English houses of the Georgian period, such as Harewood House, Prior Park, Nostell Priory and others, was no doubt inconvenient from the practical point of view, being based on an Italian model and unsuited to the English climate and to the habits



DOORWAY, PAINTED WHITE, IN THE DINING-ROOM

of English life. Hence the reason, no doubt, for the structural alterations made by the sixth Duke in abandoning the outer staircase and placing a new staircase within the building. Late in the eighteenth century also some decoration was done by Robert Adam or one of his contemporaries, mainly on the eastern side of the house, one of the rooms of this period being the boudoir of Georgina, Duchess of Devonshire, said to have been designed under her supervision and left untouched when the house was re-decorated in the nineteenth century.

A recent addition of some importance is that of the fine iron gates which now form the centre of the main courtyard wall. These gates originally belonged to Lord Egmont's house at Turnham Green. The sixth Duke of Devonshire bought them in 1838, and had



BOOKCASE IN THE LIBRARY

them put up first at Chiswick House, his property near London. About 1897 the gates, as well as some of Kent's furniture, were moved from Chiswick to Devonshire House. The gates, however, in their present position, have never been more than an ornamental feature since they stand on the level of the pavement and have, therefore, no practical use; but they possess the advantage of making the front of the house visible to the public. When in Lord Egmont's possession they bore the crest of the Percevals, for which has since been substituted the three bucks' heads caboshed, the arms of Cavendish.

To-day Devonshire House is entered on the ground floor by the portico, which opens into a plain but dignified hall, broken by columns arranged in pairs, and having simple doorways and chimney-pieces; here were placed, until recently, the gilt mirrors carved with owls, mahogany benches and chairs and other typical pieces of Kent's furniture. Joining the hall are a number of small rooms, many of which contain marble chimney-pieces with bolection mouldings and other

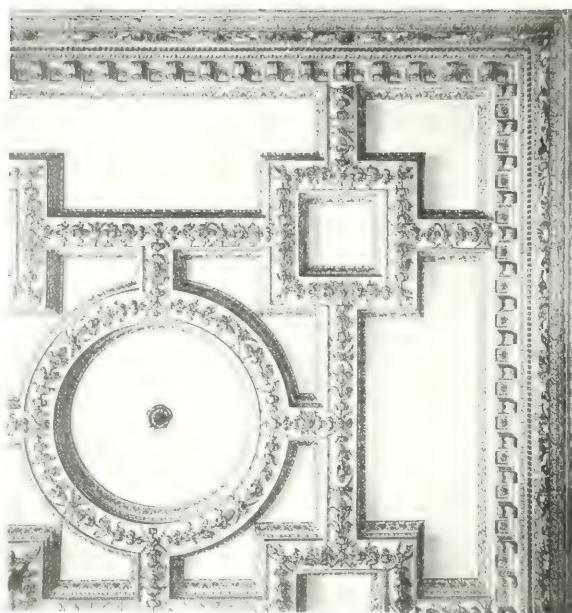
decorative features of the time of William and Mary or Queen Anne: so that it seems possible that some remains of old Berkeley House, which was built in 1665, may have been incorporated in Kent's new design. The northern end of the hall is open to Wyatt's apse with its broad winding staircase which leads to the state rooms on the first floor, all connected with one another so that it is possible to make the whole circuit of the house.

At the top of the staircase is the ball-room, consisting on the original plan of two rooms, but now by the removal of the dividing wall transformed into a vast saloon brilliant with colour and gilding on walls and ceiling and with chandeliers of glass, more suggestive in its extravagance of the splendour of a Venetian palace than of the comparative sobriety looked for in an English house. In the past paintings hung on all the panels of the walls, but these were removed during the war when the house was used as the headquarters of the Red Cross, and it is doubtful if the ball room, the scene of so many historic ceremonies, will again be

on it will magnificence. North-east corner is the dining-room with paneled walls, carved and painted white, each panel bearing the Cavendish crest within a medallion. The ceiling is coved. A series of portraits stand formerly within the panels of the walls. This room—as befits its purpose—is more restrained in treatment than the ball-room, and represents in every respect an admirable example of the Palladian school of decoration.

Leading from the dining-room, at the north-east angle, is Lord Hartington's sitting-room, with gilded ceiling and marble mantelpiece, and adjacent to it, occupying the eastern front, two small rooms decorated in the Adam style, all the latter, as befitting private rooms, being simpler in treatment than the great state-rooms. Similarly, the corresponding rooms on the western side, the duchess's boudoir and the duke's study or library, are treated in a sober style of decoration.

On the other hand, the three great apartments on the front, facing Piccadilly, belong to the type of rooms designed essentially for state and ceremony. These are the Red and Green Drawing-rooms (so called from the colour of their walls), placed one on each side of the great central saloon, to which, on the original plan, the main entrance of the house opened. In houses of the Palladian style the great saloon was the central feature of the composition, in the decoration of which the architect could give full vent to his imagination. In the present case he has excelled himself in his attempt to gain an effect of



PLAN OF THE CEILING OF LORD HARTINGTON'S SITTING-ROOM

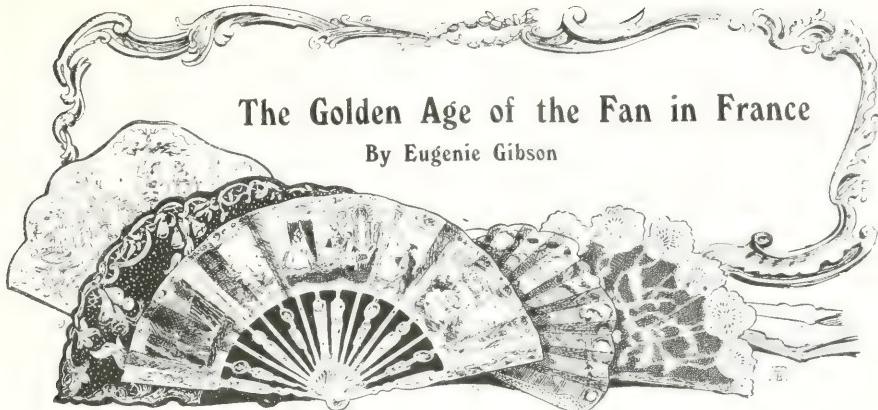
of William Kent in this branch of artistic expression.

There is no doubt that Devonshire House possesses a fascination from many points of view. The student of architecture and decoration will be interested in the characteristic planning of the house and the varied qualities displayed in its ornamentation: the historian will be able to people the empty rooms with the famous characters of the day; and the average person can gaze in mild wonderment at the vanishing splendours of a departed age. The house was built at a time of great prosperity for England, when, among the classes in power, the comedies and tragedies of life were played on a scale of greater magnificence than is possible at the present day or is likely to be possible again in the future. Of the other side of the picture in the eighteenth century, the drawings of Hogarth and others will give some idea.

No account of Devonshire House could be complete without a reference to the furniture, much of which formed an essential part of the decoration; nor properly understood without some knowledge of the life and character of its architect, William Kent. These points will be discussed in a subsequent article.



PORTRAIT OF A MAN
BY DANIEL MYTENS
In the National Gallery



The Golden Age of the Fan in France

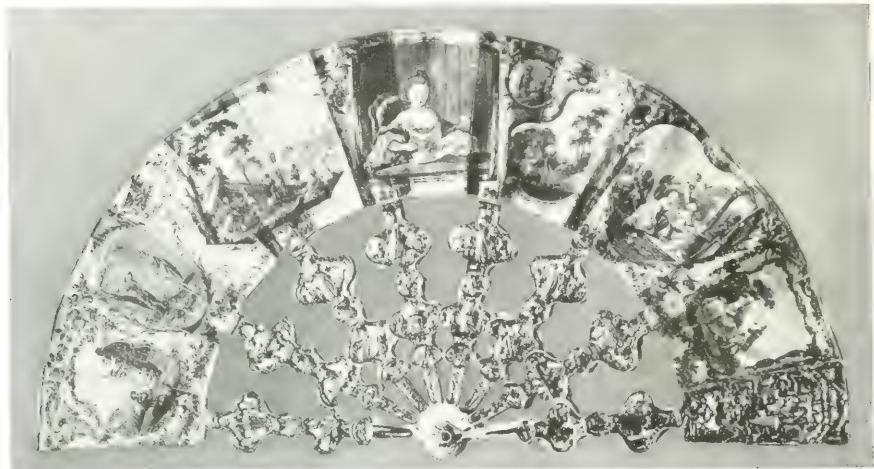
By Eugenie Gibson

THE period during the reign of Louis XIV., XV., and XVI. was certainly a great one for the decorative arts of all kinds, and reached its zenith at the end of this epoch, owing to the luxury-loving but unfortunate Queen Marie Antoinette, and the inordinate pomp and extravagance encouraged by her example, not only in her direct surroundings, but also reaching far into the aristocracy and bourgeois classes. It was quite a natural sequence that the reaction, after all these outrageous—though beautiful and fanciful—fashions, set in when the revolution took place. However, the fan has been, and will always remain, a beautiful adjunct to woman's dress of any period, provided it be suitably chosen to match the costume it has to accompany, in which case it will add charm to the *tout ensemble*. Notwithstanding, this extravagance during the end of the seventeenth and major part of the eighteenth century had its useful side. It gave employment to a great many artists and artisans in the creation of the fans of this period, for by their richness and elegance not only a great many materials had to be brought into use to produce this result, which one person alone could not have achieved, but, according to the ornamentation of these fans, sometimes ten or twenty artists or artisans were employed in the completion of the most elaborate ones. As to

materials used, there were those of which the sticks, blades, guards (often called "outers"), and handles were made — such as ivory, mother-of-pearl in its various shades and scintillating colours, tortoiseshell (blond as well as the more common brown kind), lacquer in black, red, green, and blue : and, for more ordinary fans, bone, whalebone, horn, and all kinds of wood were left natural or gilt and painted in various colours. All these parts—the collective denomination being "the frame"—are held together at the bottom with a pin or rivet, having at both ends little ornaments of silver, gold, or brass, according to the value of the fan. A great many of these ornaments were either set in real stones, pearls, or white or coloured paste ("Pierre de Strass," named "Strass" after the inventor of this kind of imitation of real gems). These frames were carved with great skill, more or less elaborately in open-work, and interspersed with allegorical figures, coats of arms, musical and other emblems, in relief. Then these carvings were partly or entirely overlaid in silver and gold, or in both. Also gold, silver, and coloured spangles were inlaid. On the guards often are seen more or less artistic miniatures—a lady on one side and a man on the other side, surrounded by delightfully chiselled little gold frames, being the portraits of the bride and bridegroom. These formed

mostly the *sorts d'objets* in the "Cartouche de Noce" among many other articles of jewellery, lace, étuis, and other artistic bric-à-brac which was presented by the bridegroom, and friends, to the bride. Another, not so popular, yet frequent adornment of the frames, were medallions in vernis Martin of little figures, landscapes, musical instruments, flowers, and fruit. For variety

were used by the artisans. The leaves were either painted to match the sticks, or vice versa, and various materials were used according to the fancy of the painter, such as parchment, the skin of unborn lamb, silk, or satin. But the chicken-skin, generally accepted, is a fallacy, and what was really used is the skin of young turkeys. The paintings were of great variety

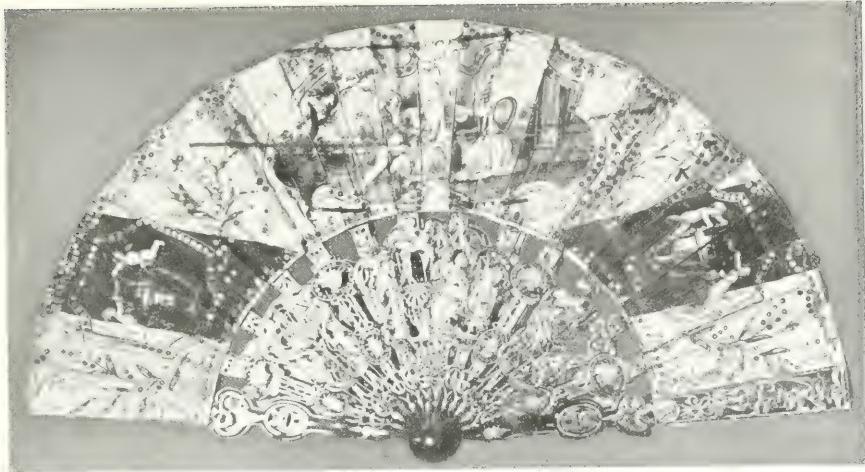


No. I LAJOIE, OR RACINETTE PAN

THE PROPERTY OF THE DOWAGER MARCHIONESS OF FRISTON

there are also the pierced frames, the guards carved in relief. The sticks of these are often as thin as paper, and the most beautiful ones have a lace-like appearance. Their design, or at any rate part of it, is often taken from Chinese symbols. Lastly, there are the plain ivory or tortoiseshell frames ("piquée") in gold or silver. Besides all these ornamentations, innumerable other things

and by many well-known fan-painters. Madame de Pompadour, in Louis XV.'s time, conceived a great liking for all things Chinese, and set the fashion for "La Chinoiserie," and so the fans had to follow suit, the leaves being painted with Chinese subjects and mounted on red, black, green, or blue lacquer sticks. The four brothers Martin also fell under the spell of



NO. II.—FRENCH FAN

THE PROPERTY OF THE DOWAGER MARCHIONESS OF EKSTOOL

The first or *fan à la mode* was introduced by the French in the reign of Louis XIV.

The second or *cabriolet* was introduced by the French in the reign of Louis XV. The *cabriolet* was a small carriage with a canopy which could be folded back so as to let the driver see all round him. The *cabriolet* was introduced into England about 1750, and was very popular at that time. It was a small carriage with a canopy which could be folded back so as to let the driver see all round him. The *cabriolet* was introduced into England about 1750, and was very popular at that time. It was a small carriage with a canopy which could be folded back so as to let the driver see all round him.



NO. III.—FRENCH FAN

THE PROPERTY OF THE DOWAGER MARCHIONESS OF EKSTOOL

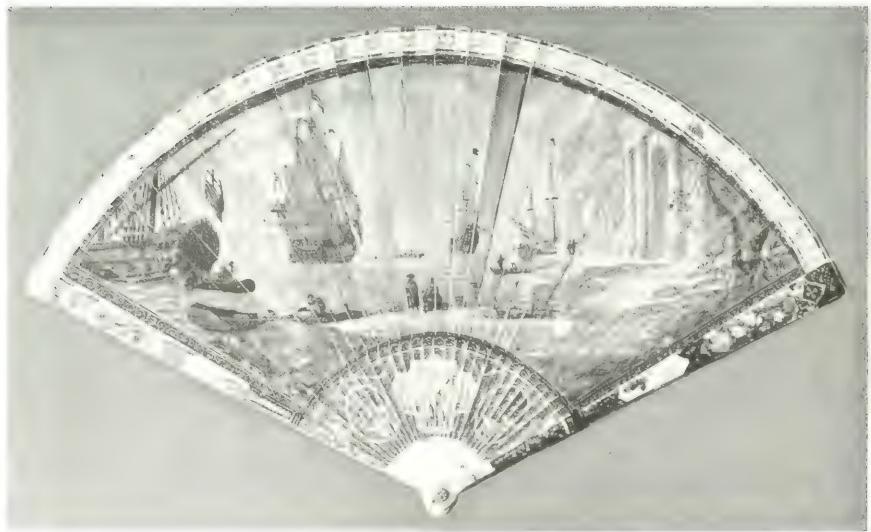
One of the fans that became very much the *vogue* when the whole of France, according to Horace Walpole, went mad *à la mode*, and *à la cabriolet*, which were even painted on *sofas* and *canapés*! This craze was greatly patronised by Madame du Barry in the reign of Louis XV, for some time, and the specimen here reproduced is quite one of the best. It consists of a paper mount of unequal breadth, on which are painted various scenes of Parisian life. In every one of these a *cabriolet* is introduced, which is also carved so far as to be carried on the *grands*. Rich gold and silver are backed by mother-of-pearl and timber veneer. The *panache* is of fine hair and emblems of fruit and flowers. The whole fan is a feast of beautiful colour and perfect artisanship.



NO. IV.—A SILVER-MOUNTED FAN

THE PROPERTY OF THE DOWAGER MARQUISSE OF BRISTOL

This fan was made by the French goldsmith, M. Léonard, of Paris, in 1850. The handle is of silver, mounted with diamonds and other stones. The reverse is painted in monochrome, with figures in a landscape.



NO. V.—A SILVER-MOUNTED FAN

THE PROPERTY OF AGG BEATRICE PRETYMAN

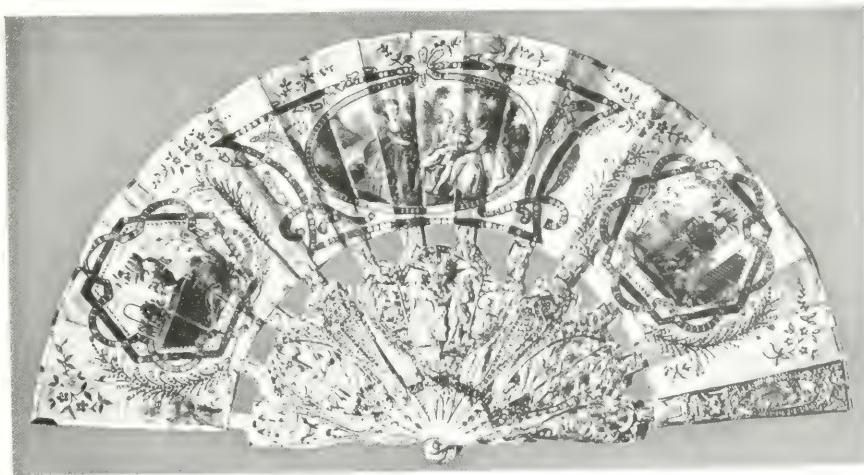
This reverse is a seascape inspired by Claude Vernet or Van der Velde. It is painted in monochrome, of the ribbon holding the blades together is painted in gouache, relieved by Chinese white. This ribbon is undoubtedly the original one, as is also the gracefully dressed silver rivet.



NO. VI.—FRENCH FAN

THE PROPERTY OF MRS. RATE

The sticks and guards of this fan are carved in ivory with great skill, and are no doubt the work of an artisan of the period, whose speciality was this work, and who excelled in it. The carving is relieved by three cartouches in *Vernis Martin*. A most interesting part of this carving is a band running below these cartouches along the sticks when the fan is open, which is devised in such a manner as to form an interlaced scheme of ovals through which the holder of it could peer. The leaf is also of much interest, forming a picture of great beauty, and has profound symbolic meaning, which was kindly explained to the writer and by Sir Sidney Colvin, who says : "The blindfolded figure to the left stands simply for 'Ignorance,' and the horned and prostrate one to the right for 'Vice,' and I should propose for title 'Time revealing Truth,' which certainly indicates the meaning of the design as a whole."

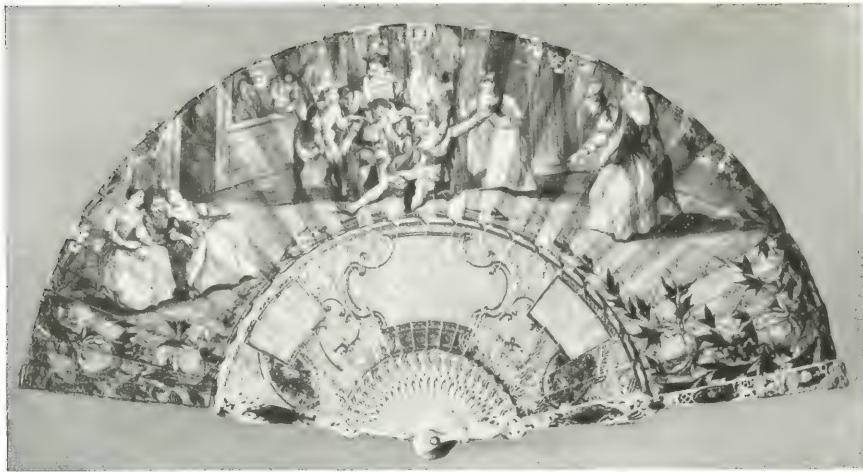


NO. VII.—FRENCH FAN

LOUIS XV. PERIOD

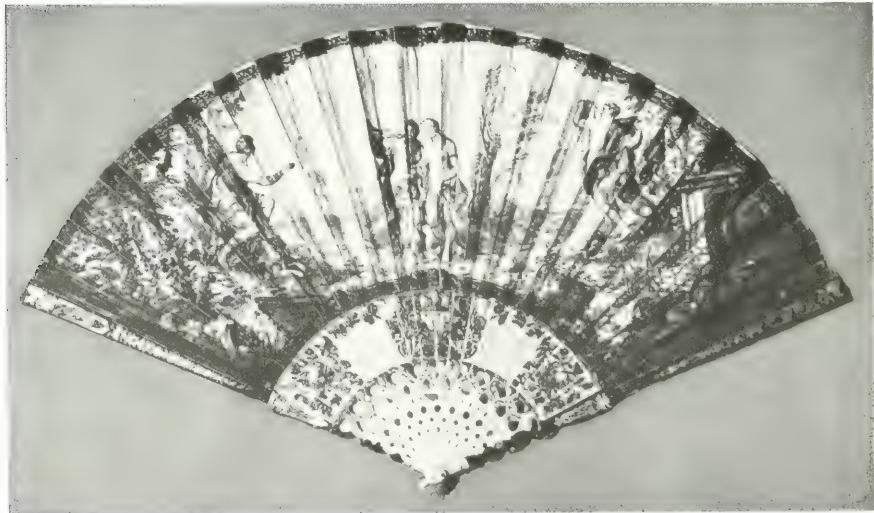
THE PROPERTY OF THE COUNTESS OF BRADFORD

An exquisite specimen of a royal fan of the Louis XV. period, and was no doubt the property of Marie Antoinette, "created" in honour of the birth of the Dauphin. In the middle set Louis XV. and his consort; in his arms he holds the baby dauphin. At the side stands the Ayah. The sticks are of rare beauty, and in the heart-shaped medallion which is set in the four middle ones the figures of Louis XV. and his consort are repeated. Between both is to be seen the emblem of the Sun, which Louis created as his own, and gave him the name of "Roi Soleil." The whole frame is richly gilded in various coloured golds and gold paillets. Altogether the fan is one of the most typical specimens of this extravagant and ornate period.



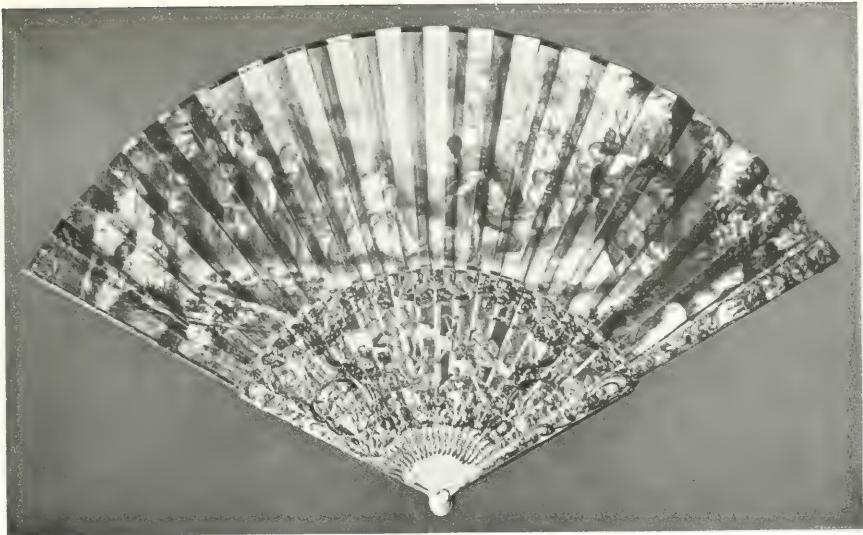
NO. VIII.—FAN WITH SCENE FROM "DON QUIXOTE."—THE PROPERTY OF THE DOWAGER MARCHIONESS OF BRISTOL

The back (No. 8) is of green leather in gauntlet, and on it is a design of a scene from an romance by Miguel de Cervantes. The style of the whole painting is left to the bright Spanish style, the base for the design being a rich colour of green, yellow, rose, blue, purple, brown, and orange predominating. The sticks and guard are made of boxwood varnished in gold-brown medallions, one of which are *verses Matron* and on the guard, the figure of *Saint Peter* from *Agnes*, as can see. The back of the leaf is varnished on the Chinese manner, and the sticks are of boxwood.



NO. IX.—FAN WITH MYTHOLOGICAL PAINTING.—THE PROPERTY OF THE DOWAGER MARCHIONESS OF BRISTOL

The back (No. 9) is of green leather in gauntlet, and on it is a design of a scene from an romance by Miguel de Cervantes. The style of the whole painting is left to the bright Spanish style, the base for the design being a rich colour of green, yellow, rose, blue, purple, brown, and orange predominating. The sticks and guard are made of boxwood varnished in gold-brown medallions, one of which are *verses Matron* and on the guard, the figure of *Saint Peter* from *Agnes*, as can see. The back of the leaf is varnished on the Chinese manner, and the sticks are of boxwood.



NO. X.—FAN OF THE LOUIS XIV. PERIOD

THE PROPERTY OF THE DOWAGER MARCHIONESS OF BRISTOL

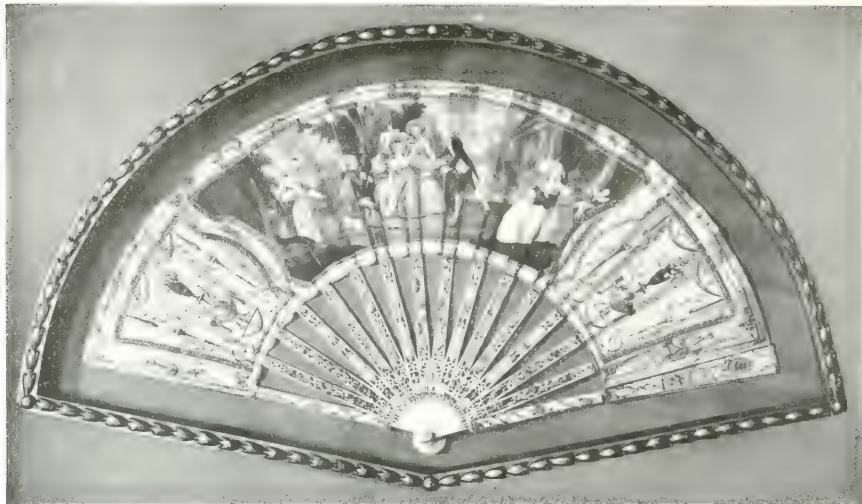
This fan of the Louis XIV. period, is an heirloom of the family, and is interesting not only for its age, but also for its wonderful state of preservation. The leaf is painted on one of the most remarkable materials some of these fans were painted on, namely, on the skin of an unknown lamb which is naturally of the softest and tenderest texture. Hence the painting, which is not a copy of one of Rubens' pictures, but of Rubens' own hand, is exceedingly soft and delicate in appearance. The name is carved in the rays, scirillating mother-of-pearl, and overlaid in full flowered gold.



NO. XI.—FRENCH FAN

THE PROPERTY OF THE DOWAGER MARCHIONESS OF BRISTOL

This might be called a *transverse fan* like as Louis XIV. and Louis XV.'s were, and is about twice as wide as the former. It is in honour of Marie Antoinette when she was in the hey-day of her popularity. The leaf is of parchment, and the artistic painting in gouache on it represents one of those charming pastorals with a family group, probably the Royal Family, judging from the emblems on the leaf and frame. This frame is of white and silvery gleaming; beautifully carved mother-of-pearl, and most appropriately entirely overlaid with bright silver. On the guards are the heart emblems, round which are the rays of the sun. These latter tempt one to believe that this was a present of Louis XV., to his daughter-in-law, Marie Antoinette, on the occasion of her marriage to the Dauphin. The rivet is a little masterpiece in " pierre de Stras."



NO. XI.—LAIR LOUIS XVI FAN.

THE PROPERTY OF LADY VICTORIA MANNERS.

On the Lair Louis XVI feathers of fans of that period, yet charming owing to its delightfully fresh central picture, representing the quintessence of the pictorial taste of the time for the truly French and graceful genre picture in imitation of the contemporary great painters. The colours of the painting are quite fresh, and there are the regulation emblems of fruit and flowers. The gracefully carved frame of ivory is delicately overlaid in gold, and the beauty of the guards is enhanced by an undelay of pink mother-of-pearl. The tone of the silk on which the leaf is folded is a pale rose.

this chinoiserie, and their graceful little fans, painted entirely on thin ivory blades, as well as the guards, lacquered with the lacquer they only knew the secret

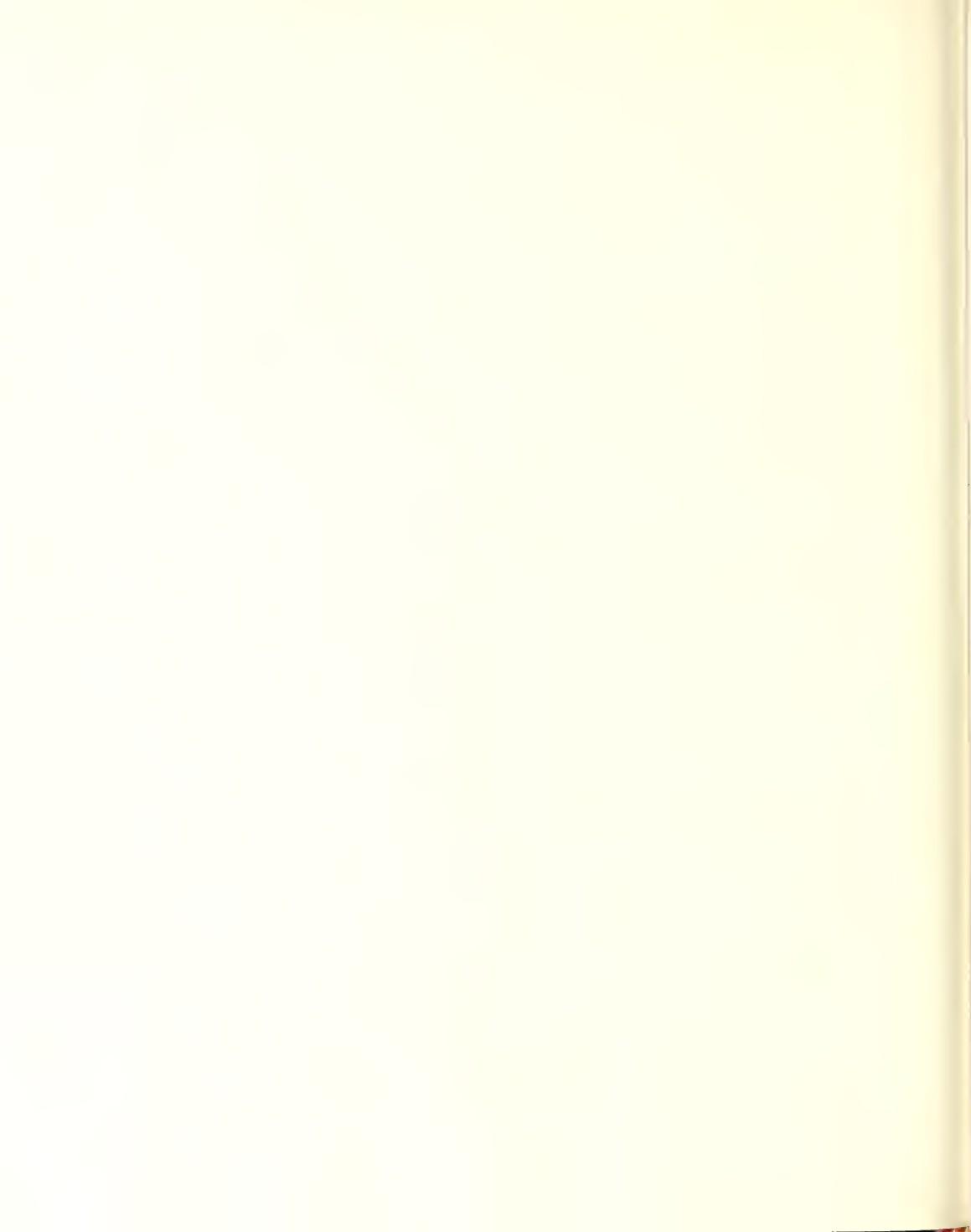
of, and which is supposed to have died out with them, adorned these fans, though not always altogether, but certainly in parts, with Chinese subjects.





PORTRAIT OF MR. JOHN MADDISON
PRIME WARDEN OF THE GOLDSMITHS' COMPANY
BY JOHN ZOFLANY, R.A., SIGNED AND DATED 1783
In the collection of Mr. John Lane

 CONNOISSEUR



Pottery and Porcelain

Bristol Delft: Some More Examples

By Celia Hemming

SINCE writing an article on Bristol delft, published in THE CONNOISSEUR of August, 1918, I have been fortunate enough to find a few other good examples.

As is well known, there were several delft potteries in Bristol, as well as one at the neighbouring Brislington. An early pot-works belonged to Edward Ward, in Water Lane, Temple Backs, behind the old church of that name. Then there was the pot-works of Thomas Frank, of Brislington, who afterwards moved into Bristol, and, according to *Fish's Ante-Revolutionary Journal*, January 2nd, 1777, he had potteries first at Redcliffe Backs and lastly at Water Lane. Joseph Flower was the other well-known Bristol potter, and he is known to have been at Redcliffe Backs in 1777. These last-named potters were both Quakers. Amongst the painters employed stand the names of John Hope, Thomas Patience, Bowen, and Michael Edkins. Occasionally a painter changed masters, and would so work for each master-potter. It will be seen that it is generally impossible to say at which pottery any particular specimen was made. Mr. Pountney's book on Bristol pottery, with the results of his excavations on the various sites, and his great knowledge and research concerning apprentices and painters, will throw a light on the subject, for which we all must wait.

No. i. represents a flower-pot (height 8 in.), painted in blue, and with lion masks for handles. Upon it is a landscape

with a tall tree and a cottage. On the one side is a man in a Quaker's dress, on the other is a woman carrying a sheaf of corn. Amongst the clouds are curious dots of three, so: •••. I have a similar arrangement of dots in the pathway of a little blue landscape plate, which, at the back, bears the following mark,  which looks like an F, or possibly J.F. The vase is well painted, and the rather thick enamel is smooth and good, slightly blue in tint, and slightly crazed. I have seen vases with lion masks attributed to Lambeth. I think, however, that this is a Bristol piece.

No. ii. represents a beautiful large plate (diameter 15 in.), which has unfortunately been cracked. Upon it is a landscape with the true Bowen tall elm-tree, a

terre-d'air hill, a little church, and the figures of a man, woman, and child. It is a different landscape, though in the same style as that plate in the British Museum with the house and tall tree, known to have been painted by Bowen. That plate has no hills, the position of the tree is reversed, and the figures are those of two women in full seats. Bowen was employed at the Frank pot-works.

No. iii. represents two polychrome plates (diameter 13½ in.). The colours employed in both are blue, green, and red, with yellow sparingly introduced. The plate with the large round flower (? chrysanthemum) has



No. i. - FLOWER POT WITH LION MASKS

also manganese in its scheme. I possess this design in blue, on a Bristol delft rose water bottle. At the back of the other plate, with the bird motif, are the circles and crosses in blue, thus $\odot\odot$, which one finds sometimes on plates made at Bristol and at Brislington. There is also a 4 in blue in the centre of it. The enamel on both these plates is hard and shiny; the

colours are deep and full, the blue being very dark. Probably made at Brislington.

No. iv. represents two plates ($13\frac{1}{2}$ in. diameter). That on the left is a unique and beautiful specimen. The reserved panels are painted in polychrome of green, dark blue, and manganese. The well-known peony decoration is employed, and round it are four



No. II.—LANDSCAPE PLATE

BY BOWEN

lavender tint, which I have never seen before, and of which the result is very pleasing. There are three jagged scrolls in blue, thus:  on the back of this plate in the margin. The other plate in the illustration is also a good one. Here we see a trellis, and two little animals with long



No. III.—TWO POLY-BEOME PLATES

Examples of Bristol Delft



NO. IV.—TWO POLYCHROME PLATES

tails, evidently squirrels, upon branches of vines with grapes. It is painted in blue, and, with its grapes and tendrils, it is a very decorative design. The bluish enamel is smooth, and but slightly crazed. I have a smaller plate (9 in. diameter) which has the same subject in polychrome of blue, yellow, and manganese; also a third plate (13 in. diameter) with much the same design, only here there is a large solitary bunch of grapes in the centre of the plate, and the trellis, vines, and squirrels are reserved for the border. It is interesting that the Bristol crosses and circles are upon it at the back. The vine and squirrels must have been a fairly common pattern.

No. v. can with safety be attributed to Joseph Flower.

It measures 14 in. diameter. It is thin and beautifully potted, and skilfully painted in blue, the subject being "The Taking of Chagres in the West Indies." In my former article in *THE CONNOISSEUR* of August, 1918, I figured a smaller plate with the same subject, which, within a border of yellow sprinkled antimony, had blue cannons, with G.R. and a crown painted upon

it. In these two plates of mine there are no signs of the battle excepting in the firing of the guns from the ship. In the beautiful, large and much more elaborate dish of the same subject, now in the Victoria and Albert Museum, it is otherwise. The tower, and the other building to the right, are being blown up. Perhaps my plates represent the beginning, and the other the



NO. V.—"TAKING OF CHAGRES" PLATE

16th century.
The dish was
decorated in
the Chinese
style. In the
center is a man
and a parrot
as named, and
to it is a scroll
ribbon with the
inscription,
"The Takings
of Chagres by
Admiral Ver
nor in 1741."
Many other
little scenes are
introduced,
according to
landscape, and
letters explain
ing the position
of the principal
forts, ships, etc.,
are written on
the scroll itself.

No. V. measures 134 mm. diameter. It is a naive,
spirited design of a woman dressed in green and yellow,

yellow, and
an angry-looking
green and yellow bird.
Blue and red
are also intro
duced, and the
cross-hatching
of the trees is in
red. The style
is Chinese.
The iron
swallows of the
landscape re
semble on
that plate in
the British Mu
seum, which is
decorated by
Chinese. One
of the girls is
dressed in red
and in yellow,
and which has a
blue and green



NO. VI.—FOLEY—CHINESE PLATE—CLASSICAL TYPE.



NO. VII.—CARROT TULIP TYPE.

and a dark border
painted with
the same long
horizontal
flecks. At
each of the
margins the part
is the inscription:

N.
J. E.
1733.

and the man
seems to state
that these are the
titles of Job
and Esther.
No. VIII. My
Lord and wife
man plate is of
a good hard,
white porcelain
with very little
craze, and no
crazing.

No. VII. measures 134 mm. diameter. It is a blue
dash charger without the dashes, seeing that its blue
border is more
or less sponged in.
It bears a large
central, but inef
fective, rep
resentation of
parrot tulip,
painted in blue,
yellow, and
green, with a
little red.

The courses
of these dishes
were once attri
buted to
Staffordshire,
whilst the first
kinds of char
ger, which bear
some imitation
of Italian mai
olica, are still,
and reasonably,
referred to
Lambeth, and
their borders

Examples of Bristol Delft



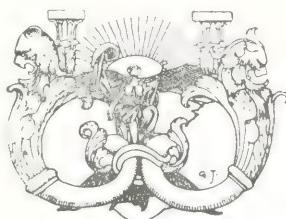
No. VIII.—SIX POTATO FLASKS

are sometimes plain. Seeing that Mr. Pountney's excavations at Bristol have brought to light many fragments of the blue dash borders of such dishes, it is reasonable to suppose that many of them, at least, were made at Bristol, but I have not seen any fragments of whole subjects amongst his finds shown in the Museum. They have a blue dash charger of William III. on horseback in the Museum there, against which is written "Bristol, probably made by Edward Ward, Water Lane Pottery, Temple Backs." My parrot tulip dish has a strong tinge of blue in its glaze, and in colouring also it resembles much Bristol delft.

The objects represented in No. viii. must creep in out of charity in a note on Bristol delft, as there is no reason to suppose that they were made there. They represent six potato flasks, measuring approximately 9 in. in height. Of these the first three are of delft, the first being of a manganese brown colour; the second is deep pink, and the third is white with purple eyes. The deep rose colour of the second potato flask must

have been gained by its being fired afterwards in a muffle kiln, as it is not a colour which can stand the heat of the firing of true delft, in that great firing which fuses tin enamel and oxides at the same time. The fourth is of yellow earthenware, whilst the fifth and sixth have both brown Rockingham glazes. I do not know where these potato flasks were made, but the deep Rockingham browns of the last two suggest a Staffordshire origin; if so, it is possible that we see before us, in the first three tin-enamelled flasks, examples of the much contested Staffordshire delft. The principal Rockingham pot-works was in the possession of Mr. Thomas Bingley, in 1778, quite at the end of the delft period. Burton, in his *English Earthenware and Stoneware*, says that the brown glaze was obtained by a dip of the very purest manganese.

The existence of the early delft works in Staffordshire under a potter named Thomas Heath, at Lane Delph, near Fenton, rests on the authority of Simeon Shaw, in his *History of the Staffordshire Potteries*. The date given for Thomas Heath is 1710 or later.



Coins and Medals

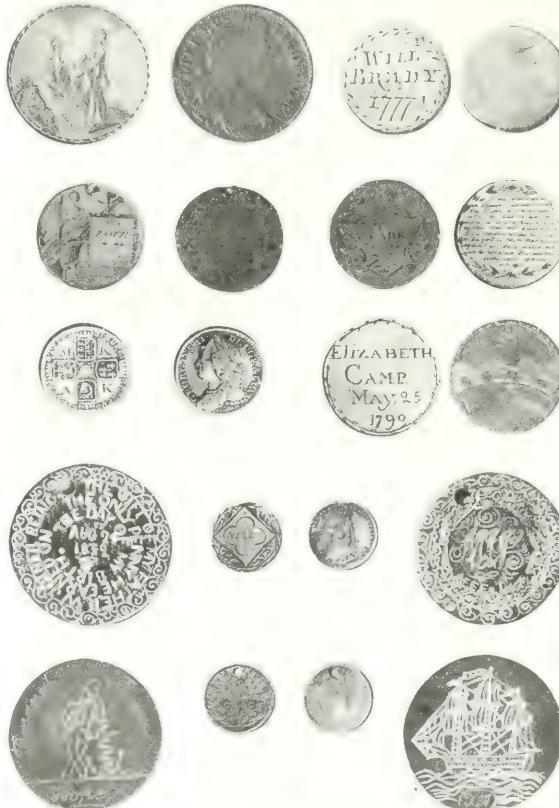
Love Tokens

By T. Sheppard, M.Sc., F.G.S.

AMONG collections of coins which one sees in "curio" shops, there are, occasionally, specimens both sides of which have been worn smooth and then engraved. Usually these consist of the ordinary bronze halfpenny of George III. (the early issue), but almost any coins, English or foreign, copper or silver, and even gold, have been used in this way.

Sometimes the engraving merely consists of the initials of the lady and gentleman who are about to enter into partnership for life; at others the names are given in full, dates are added, and occasionally the familiar representation of a heart pierced by two arrows.

a pair of clasped hands, Cupid, a bunch of flowers, or other symbolical representations of love, such as we were familiar with in the old days of valentines. At times merely messages and mottoes were placed on the coins, and now and then scenery, figures of men, women, birds, ships, and other objects, more or less appropriate, were engraved. The method of marking varies considerably, from the perfect workmanship of the practised artist to the crude letters formed by a punch or chisel. A favourite, and rather elaborate and tedious, way of engraving was the process known as "pin-hole work," where mottoes were imprinted



ENGRAVED AND PIN-HOLE TOKENS



PRINCIPALLY GEORGE III. PENNIES, ENGRAVED

on coins by innumerable small holes being pricked into the bronze, sometimes as many as twenty or thirty being required for a single letter of the alphabet.

The extent of the engraved surface varied, sometimes the initials or date being merely etched on the undisturbed surface of the coins. In other cases the field was entirely smoothed down and minute engraving occupied every portion.

With regard to the dates, it is obvious that the fashion for these love tokens was at its height about the middle of the eighteenth century, especially between 1740 and 1780. That these were in vogue earlier is shown by the fact that we have one dated 1724; and with regard to the date when this sort of thing went out of fashion, the present writer, who is by no means a patriarch, remembers in the days of his youth supplying various individuals of the opposite sex with silver coins (usually "threepenny bits"), upon one side of which were the initials of the recipient, and on the other side his own. His action was by no means unique, as he well remembers some of the more "attractive" young ladies at "parties" having twenty or thirty engraved silver coins dangling from thin silver bracelets.

Coming under the same heading, and difficult to distinguish from "love tokens" pure and simple, are the coins issued about the same time in commemoration of births, marriages, and deaths, or of some

important events in the history of the owners. Thus we find such inscriptions as "Nellie James, born June 6th, 1766," or "Father died July 16th, 1776," or "M.F. and R.G., married July 6th, 1760," and so on. One coin gives the information that it is the first penny earned on such a date by the owner, who evidently, from its worn condition, kept it in his pocket as a "lucky penny."

This brings us to another type of coin connected with superstition, namely, "the lucky pieces." These were usually bronze coins, though sometimes silver, which were bent in two or three directions, in order that the mistake of spending them could not be made. Sometimes these were made conspicuous by the edge being hammered flat in the form of a large ring surrounding the coin, such edges being occasionally engraved: or the edge would be serrated, or made into saw-like projections, so that the owner could at once distinguish it from the ordinary money. The dates of issue of these coins were usually those upon which they were first taken care of by the owner. As illustrating the persistency of these practices, a well-known merchant in Hull to-day still carries in his pocket two George III. halfpennies, now very bright and very much worn, which he has never had out of his possession since they were given to him as a small boy, nearly seventy years ago. As he explains, no matter how "hard up" he was, he always had "money" in



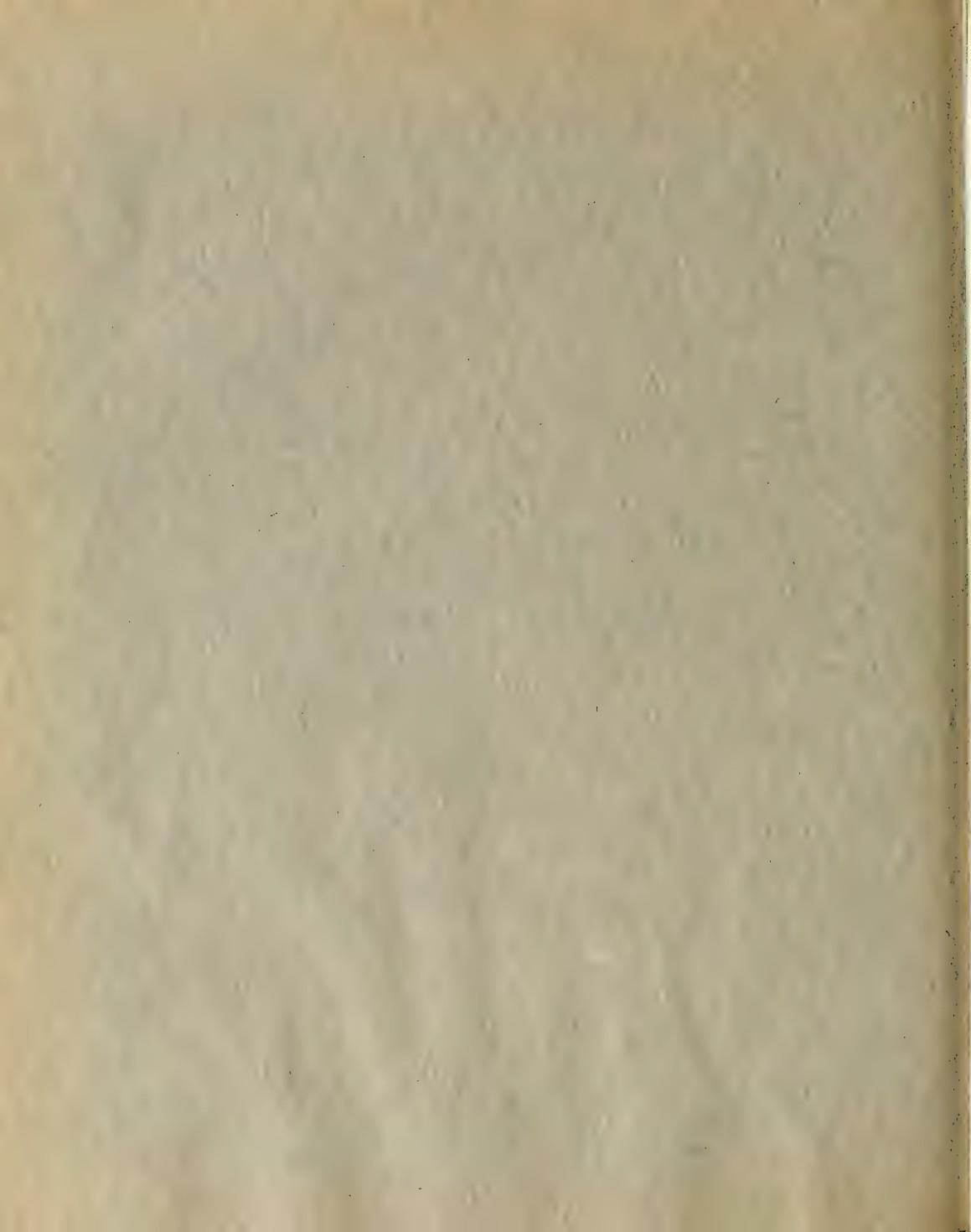
PLATE XXI.—HALF PENNIES.

PLATES, DRAWN & ENGRAVED BY G. COOK, J. B. HALL, & J. H. STODDARD.



THE KISS
BY HERZIG
Photo., Wolter

Die CONNOISSEUR



Love Tokens

his pocket, for the simple reason that, being bent, he could not pass the coins.

In addition to the various varieties enumerated, a number of other pieces existed, some of which may come under the category of "carpenters' marks," as described by Mr. J. J. Musham. Some of these may merely be the result of an idle half-hour of an apprentice in some engineering firm or works. However, as we cannot always decipher the hidden meaning of these symbolical tokens, all we can do is to preserve them, and endeavour to arrange and classify them.

Others were obviously issued as advertisements by newspapers and other well-known firms.

In the Hull museum, through the help of Mr. Musham, Mr. Ryder, and other members of the Yorkshire Numismatic Society, and various dealers with whom we have done business for many years, we have probably got as large and varied a collection as exists in any museum in the country. This is possibly due to the fact that few collectors have paid attention to this particular section of numismatics, but as it certainly illustrates one branch of the folk-lore of the inhabitants of this country a century or more



A TYPICAL SERIES, WITH ENGRAVINGS OF VARYING MEANING

is only too much to desire that while they last, at least these love tokens should be preserved.

We have in our collection nearly three hundred and fifty specimens, illustrating every possible type of engraving and sentiment. The following is a list of some of the more extraordinary devices on the tokens, but a better idea of their general appearance can be gathered from the accompanying illustrations.

ON WILLIAM III. CROWNS, 1699.

e.g., "William Rose married Newbury Jan. 21 1703 to Sarah Woodsford," in centre of coin.

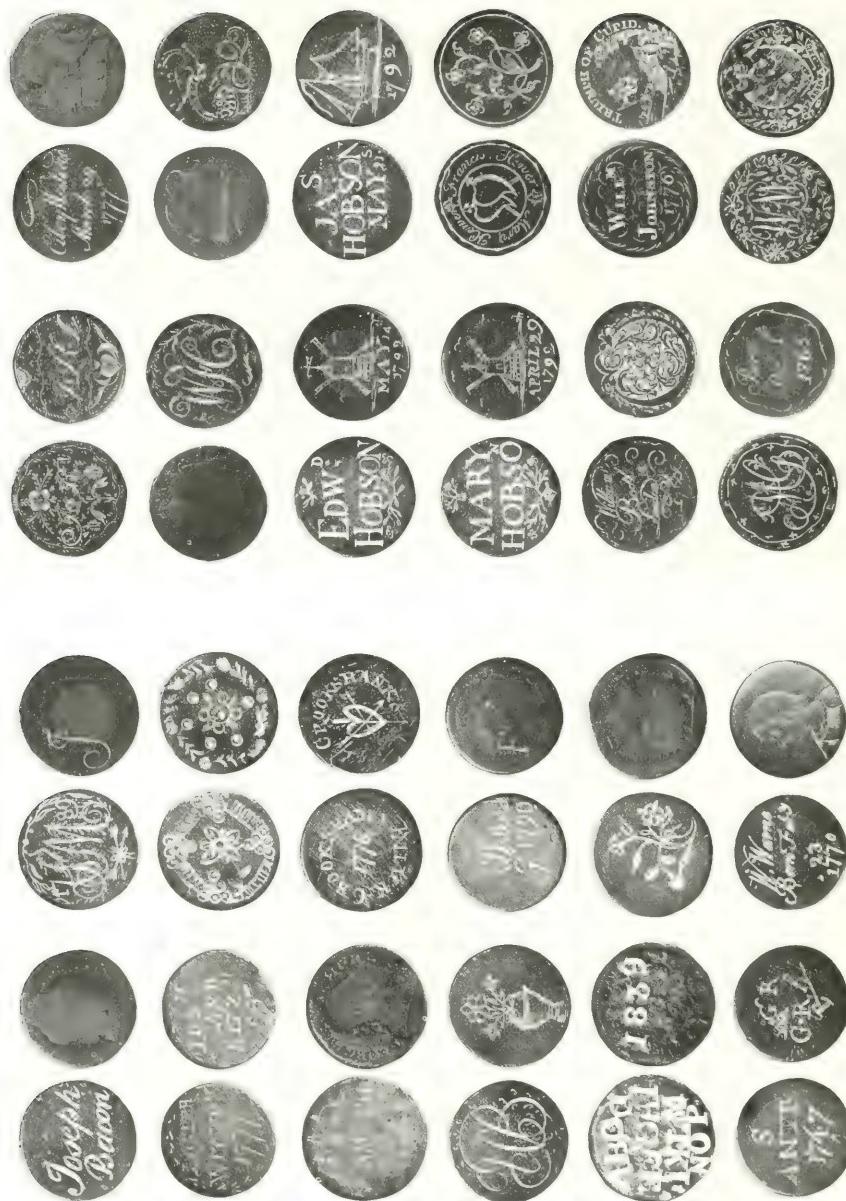
7. "W. A. issued."

ON WILLIAM III. SHILLINGS.

- 1. "Holme Crossed Ditch."
- 2. "Montagu 1694."
- 3. "William 1694. Ann Lester 1695. Issued."
- 4. "When you're Remembrance day come again."
- 5. "Let all the world say what they will—S. W. A. issued."
- 6. "William III. London succeeded by the wretched Duke of York 26th April 1694. A long-shaped sheet."
- 7. "The Lord's Prayer"—in eleven lines, surrounded by a laurel wreath.

ON CHARLES II. THREPPENCE FINE.

- 8. "One Sweet Kiss And a Sweet Kiss—Two hearts pieces kept As issued."



ENGRAVINGS ON OTHER HALFPENNIES, INCLUDING THREE OF THE HOBSON FAMILY

Love Tokens

ON GEORGE III. PENNIES.

Obl. "Sweets the love that meets return. Thomas Haudhead, Frances Holdsworth."—Two hearts pierced.

Rev. "Success to the Jolley Spinners"—Floral decoration, surmounted with two doves with heart and end of love-knot in their beaks.

Obl. "The Gift of my Father, W. Joiner, being the only penny he earned on the day of my birth, Augst. 24 1852." Pierced.

Rev. "M. J. J."—In monogram, "A.E.E.F.D."—In scroll-work border.

Obl. "When this you see Remember me until I gain my liberty."—In five lines.

Rev. "J. Littlewood to Ann Jacker, Farewell."—In three lines.

Obl. "When this you see, Remember me: Whose heart is all and all to thee. Robert Hattersley."—In oblong shield in the centre.

Rev. "My heart is first I cannot Range, I love my choice to well to change. Ann Felice."—In oblong shield, surmounted by two crossed arrows.

Obl. "Weep not for me my Brother dear, With heavey heart I am confined here, With Grief and sorrow I am oppressed Thinking of you I cannot rest. I am going."

Rev. "To a place I no not where, And for thy dear sake I . . . shed many a tear, But I hope the Lord will for you provide while I am crossing the Ocean wide. G. Boivin."—A heart pierced by two arrows. In nine lines.

Obl. "Confidn'd within Gaol walls again may i be/never the first step i take out of these gates."—In fine pin-hole writing.

Rev. "May they be closd on me for ever Malachi Lang Aged 18."

Obl. "Down with the Nunneries, Hang the Priests."

Rev. As issued.

ON WILLIAM IV., GEORGE II., AND GEORGE III. HALF-PENNIES.

Obl. "Dear Sister the Gift is small But love is all, When this you see think of me."—In seven lines.

Rev. "When I am in a foreign Country. W. Bramley."—A heart pierced by two arrows.

Obl. "I hope the heart that now is free, Will think of that that pants for liberty."—Two hearts, one of which is pierced by arrow.

Rev. "J. L."

Obl. "Learn to live as you would wish to die and keep at a distance from all bad company."—Pin-hole printed, in seven lines.

Rev. "Memory of Tomes and John and Emma Elizabeth Gardner. God save the Queen. Oct. 19."

Obl. "Blunt, operator for the Teeth and Bleeder, Great Windmill Street, near the Hay Market, London."

Rev. Plain.

Obl. "Spences Plain Small Farms."



VARIOUS ENGRAVED PIECES, ONE SHOWING EDGE READING

Rev. "Full Bellies."

Obl. "Words are wanting to say what she is, but say all yts Great & Good & she is that."

Rev. "Elizⁿ McKenzie, Born Nov^r 6th 1741."—Hearts and flowers.

Obl. As issued. Edge hammered flat and decorated in the form of a ring, and round it the inscription: "Ann Adams, Born to Feb^r 1750." This coin has been gilded.

Rev. As issued.

Obl. "A Bett," in monogram.

Rev. "Love is a kind of warr all such depart, As bear a timorous or a slothfull heart."—A coursing dog after a rabbit.



Miscellaneous

The Stirrup

By W. B. Redfern

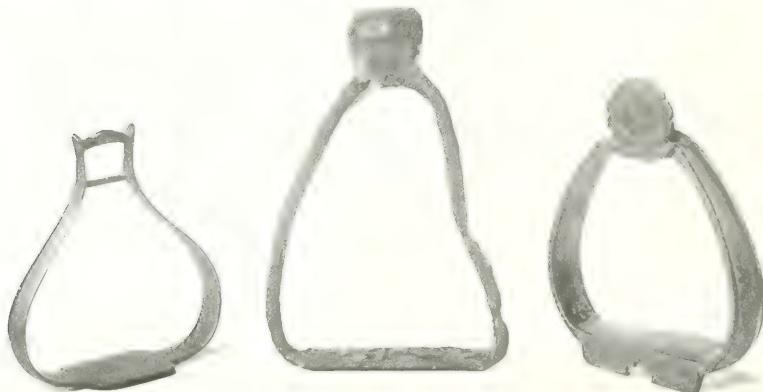
WHICH nearly everyone is agreed—indeed, the entire world over the right and the wrong, either of the horse or the horseman, has been very often written on both sides, and again, yet by some means the stirrup seems to have very much escaped the notice it deserves.

There is, however, a notable exception made by the German authors, R. Zschille and R. Forrer, in their well-known *Handbuch der Archäologie*, published in Berlin in 1890. There is no date given, nor is there any reference in various books and magazines, but the history of the stirrup has yet to be written. The following contribution may assist a future historian on the subject. From the scanty information to be gathered from various sources, it may be assumed that the earliest form of the stirrup was merely a loop of leather or rope, with perhaps a slip of wood to form the toe-plate and to keep the loop extended. It follows, naturally, that when metal came to take the place of the primitive rope-loop, the early stirrup would be an imitation of its predecessor in shape. On the fourth century B.C. vase found at Nicopol, in Southern Russia, such a shaped stirrup is said to be depicted. It is

believed that there is a good specimen of the stirrup in the British Museum, and another in the British Museum, London. Sir William F. Egger, in his *Antique Horse*, says that "there were stirrups in use before the time of the Greeks." Sir William F. Egger also believes "that there is good evidence of stirrups being in use in China at least in the first century A.D., and perhaps even earlier." Into all these conflicting statements this article does not propose to enter, but with the aid of some illustrations and descriptions it may give an idea of the art of the stirrup-maker.

Group I.—No. 1 is an illustration of an iron stirrup of triangular shape taken from an original specimen, which, though much corroded and somewhat out of shape, gives an excellent idea of an early stirrup such as was used in the ninth century—at least so described by Saml. Zschille. It measures $7\frac{1}{2}$ in. by $4\frac{1}{2}$ in. wide.

No. 2. This rather elegant specimen is of light-



2

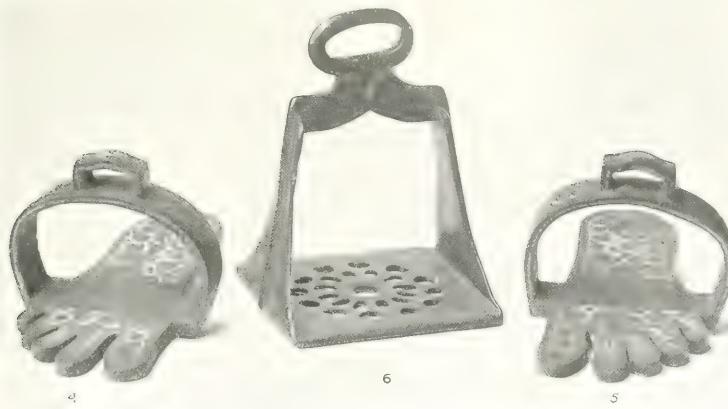
1

3

The Stirrup

curved bronze with gracefully curved branches, with bar for stirrup leather, and a wide flat foot-plate.

GROUP II.—No. 4 and 5. A pair of complete Persian stirrups of bronze, each decorated



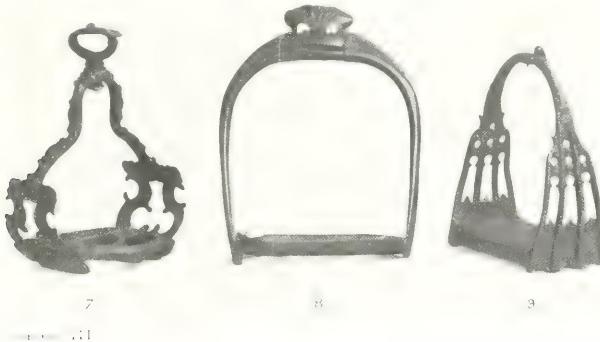
GROUP II.

Its probable date is the fifteenth century. It may be here mentioned that while the knight was himself provided with stirrups, his esquire, who was his companion and auxiliary, was not allowed the same luxury.

No. 3. An early sixteenth-century stirrup of rich coloured bronze with considerable remains of gilding. The branches are curved and ribbed, and the foot-plate is flat and wide, on the front of which is a Gothic shaped plate having two nondescript animals incised:

human foot. The flat surface is beautifully inlaid with silver of a typically Persian character. They measure $7\frac{1}{2}$ in. from toe to heel, and are 4 in. at the widest part, and about $\frac{1}{4}$ in. thick. The sides of the instep arches and the top loops are also inlaid with silver. They weigh 16 oz. These stirrups are in the collection of Professor Sir William Ridgeway, who considers them to be of the fifteenth century.

No. 6. A typical Eastern stirrup of bronze, very



GROUP II.—No. 6.

an indented circular disk engraved with a rose conceals the bar for the stirrup-leather. This interesting relic is described in old writing, on a slip of parchment attached to it, as having been "found at Hornsay, near Cambs., by the house on the common around there, called High Hall, A.D. 1800."

heavy and of plain character. The sides or wings are wide, and spread as they join the foot-plate. The stirrup-leather ring is a fixture. This specimen is probably of Arab sixteenth-century workmanship.

Group III.—No. 7. An elegant stirrup of iron. The wings are very elaborate, and widen as they approach

the open foot-plate, and are decorated with a raised pattern. It is described by its owner as being of the Maximilian period (say late sixteenth century).

to the late fifteenth century. This (with the two preceding specimens) is in the collection of Lieut.-Colonel H. Fortescue.



10



11



12

GROUP IV.

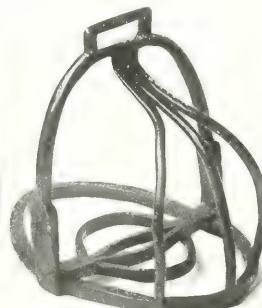
No. 8. One of a pair of light bronze metal, with open foot-plate and slightly bowed wings. The stirrup-leather bar is concealed by a shell-shaped ornament. Mid-seventeenth century.

No. 9. A highly ornate iron stirrup, with wide and superb open-work sides and solid foot-plate. It has a somewhat Gothic character, and probably belongs

Group IV.—Nos. 10 and 11. A pair of handsome bronze stirrups, richly gilded. The wings are $1\frac{1}{2}$ in. wide, and have a floral design in high relief. The shield-like guard of the stirrup-leather is quite artistic, and in the centre is a mask. Four bars compose the foot-rest, the outer ones being serrated. These specimens bear a strong resemblance—with the exception



13



14



15

The Stirrup

of the stirrup-leather guards—to those worn by Charles I. at the battle of Naseby. Their date is mid-seventeenth century.

No. 12. A very solid-looking iron stirrup of late seventeenth-century character. There are considerable remains of silvering or tinning, and slight attempts at decoration. They are wide at the lower part to suit the broad-toed jack-boots of the troopers of William III. The foot-rest is circular, and the stirrup-leather bar revolves.

Group V.—Nos. 13 and 15. A pair of very graceful light-bronze-coloured mid-seventeenth-century stirrups. The loop for the stirrup-leather works on a swivel. The foot-rest is flat, circular, and perforated.

No. 14. A specimen in iron of a cage-shaped stirrup. There is no attempt at ornamentation. The

three bars would prevent the foot from going too far forward. According to the authority of Zschille, the date is sixteenth century, and of French origin.

Nos. 16 to 21. Six highly ornamented stirrups of steel (No. 17 of *Russet* iron), evidently intended for a small foot, and forming part of the trappings for the riders of mules. They are all of Spanish workmanship, and, according to Zschille, are of the late seventeenth century. The leathers used with these mule stirrups were often beautifully decorated with a covering of metal, in the shape of alternate flat pieces and incised or embossed roses.

All the examples given in this article are in my own collection, with the exceptions of Nos. 4 and 5 and 7, 8, 9, whose owners are respectively Professor Sir Wm. Ridgeway and Lieut.-Colonel H. Fortescue.



GROU^E VI.



NOTES AND QUERIES.

The Editor invites the assistance of readers of *THE CONNOISSEUR* who may be able to impart the information required by Correspondents.

UNIDENTIFIED PORTRAIT (No. 324).

SIR.—I send herewith a photograph of a portrait that I purchased some years ago in Rome. It is evidently of the English school, and I should be glad if your reader could assist me in establishing the authenticity of the work. Its measurements are c. 17 in. by 52 in. J. R. (one) (Rome).

W.A. PORTRAIT.

SIR.—I have a white wax profile, said to be of George, Duke of Devonshire, signed "Gaet: Moon: 1793." Can any of your readers tell me anything of the artist? H.

UNIDENTIFIED PAINTINGS (No. 325 AND 326).

SIR.—I enclose two photos of oil paintings which I possess, and shall be glad if you will insert them in *THE CONNOISSEUR* with a view of identifying them. That of the lady is painted on canvas, and of the gentleman on cardboard; they are both in very heavy frames. Size of picture 13½ in. by 10 in., *i.e.*, without frames.

They are in very fair condition, especially the lady; that of the gentleman could be greatly improved by cleaning.

W.G.V. (C.V.)

UNIDENTIFIED PAINTING (No. 327).

SIR.—We have in our collection this painting, believed to be of Lady Sale, when young, by Sir Thomas Lawrence, P.R.A. I should feel greatly obliged if any of your readers could

kindly tell me if they recognise the portrait, and can tell me who the lady was, if not Lady Sale. The size of the canvas is 52 in. by 40 in.—J. E. MINNITT.

UNIDENTIFIED PAINTING (No. 328).

SIR.—I am sending the photograph of a family painting, of which I should like to know the date and the painter. The elder of the two girls, the one on the left—Ann Totterdale, of Taunton—was married to my great-great-grandfather, William Osman, of Bath. All I know about her is that she was alive in 1816, and lived to be over ninety. Possibly she was born between 1720 and 1730. She was sixteen when she was painted. The picture was damaged by damp and cut down.

The younger child was eight or nine when she was painted; and was married to William Heath, who was five years younger than she was.—REV. A. L. O. MAN.

UNIDENTIFIED PAINTING (No. 329).

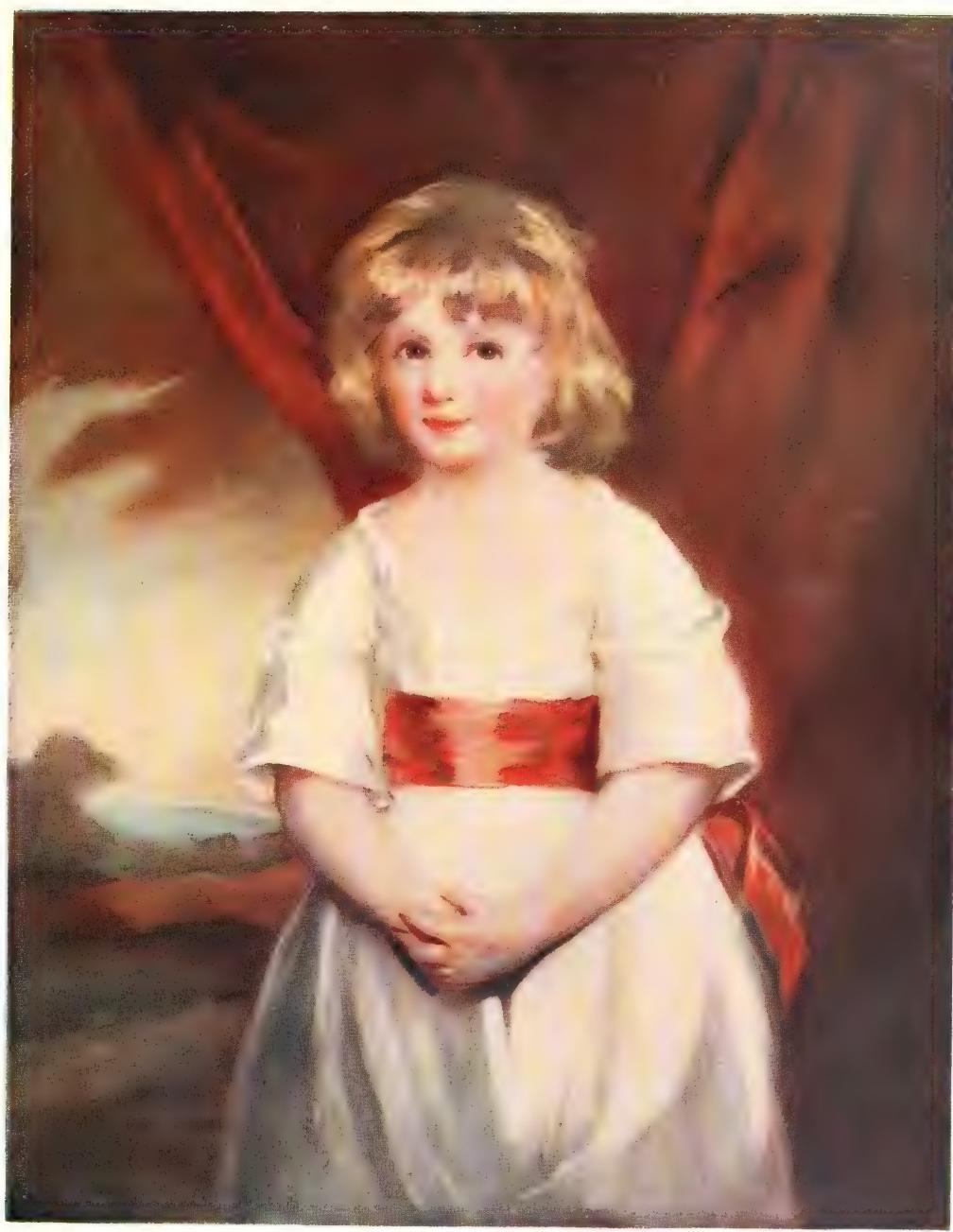
SIR.—I should be very pleased if any of your readers could identify the painter of this landscape. The photograph is taken from an engraving, which, I am afraid, has become a little spotted. The picture, which has been in the possession of my family for a great many years, represents, I understand, a reach of the Thames. The colour is very charming.—A.M.C.

SILHOUETTE AUGUST, 1914, p. 259.

SIR.—In your issue for August, 1914, a note



UNIDENTIFIED PAINTING



AMERICAN CERAMIC
105 VOLUME 10

CONNOISSEUR



(325) UNIDENTIFIED PORTRAIT

appeared showing the design of a black silhouette. It also asked readers to get into communication with the owner, Madame de Castro, if they could give her any particulars about it. I wish to advise Madame de Castro that I have a series of fifty designs by the same artist. These are an absolutely original and interesting collection. Portraits of my family are included in the collection, which was left me by an uncle. The author of the silhouette you show is certainly the same artist, because some of the marks reproduced are practically identical. I should be pleased to meet a collector interested in this, the more so as it has a sentimental value to me, and I would willingly show it to any artist interested.—**EMILE JAS-PAP** (Liege).

UNIDENTIFIED
PAINTING, NO. 329
(AUGUST, 1910).

SIR.—I have no doubt whatever this represents Mary Magdalen, the great sinner forgiven



(326) UNIDENTIFIED PORTRAIT

by Christ, and who retired at the end of her life to a cave to do penance for her sins. The urn, or vase, which appears in the picture, is placed there as an allegory of that episode of the saint's life in which she poured a vase of very precious ointment on Christ's feet; and the carrots are meant to show that her fare whilst at the cave was of the poorest, living on whatever roots or plants she could get. I have seen many pictures representing the saint in that guise, and generally with fair hair. The name "Guido," written on the frame of the picture, makes me think it was attributed by its owners to the famous Italian painter "Guido Reni," generally called "The Guido," who died in 1642, and painted many pictures of saints, as his patron was the Pope Paul V. The style of the picture induces to believe it one of Guido's works, but the colouring, of which I cannot judge, may give the right clue to the author. **MANUEL DE ISASI (Spain)**



(327) UNIDENTIFIED PORTRAIT

THE STORY OF

A SWORD.

SIR,—Involuntarily I have seen there are plain sheathes, pieces of plates of sword scabbards, from the Marquis William Redmond's collection. The first sword sheath is that described "Plate I. 1, a short broad-bladed sword of Scottish fashion . . . Page 11, Vol. I." I am certain in a few words which I had now proceed to give, I believe this description to be incorrect. The Redmonds are a "Strongbow" family who held

lands on Hook Head in Co. Wexford from the time of the Conquest till Cromwell came. "Villa Remundi de Kyldouan [i.e., Hook]" is mentioned in the Deforestation Charter of Ross (A.D. 1232-3), and Robert Redmond forfeited the lands of Redmond's Hall in Hook in 1654. There are many other records between, showing constant occupancy; and the record of the forfeiture, and the reasons for it, are to be seen in the Down Survey and the MS. Depositions at Trinity College, Dublin. The Latin pedigree of the family, registered in Ulster's office in 1763 by Sir John Redmond (Baron Redmond of James III.'s creation), states that they were originally a branch of the De Clares, and kin to Strongbow. Be that as it may, they had certainly an ancient sword, of which the country tradition ran that it had belonged to Strongbow. When the Redmonds were driven out by the usurping government in 1654, they left the sword behind, hidden in a secret place in the hall. No doubt they were hoping for better days. The hall was granted by Cromwell's government to certain men



328 UNIDENTIFIED PAINTING



329 UNIDENTIFIED PAINTING

people" named Loftus, who prospered exceedingly (*i.e.*, the Beresfords and others), and presently became Marquesses of Ely. Making some alterations at the hall, towards the end of the seventeenth century, the Loftuses found the sword. It was kept at the hall for another century and a half or so, and shown to visitors, among whom was the artist Du Noyer, who made a careful drawing of it, with measurements. Towards

the middle of the last century it was taken to London, and disappeared. To do the Loftuses justice, they never seem to have claimed it as theirs; though traditionally they committed the vandalism of erasing the initials "A.R." and a coat of arms which were upon the sword when they found it. —**J.**

The rest of the history of the sword, as above, and a reproduction of Du Noyer's drawing, are to be found in Mr. Hore's admirable *History of Wexford*. If anyone will compare the drawing with the photograph mentioned above, they will, I think, come to the conclusion that the so-called "*cladher mor*" is the Redmond sword, and not a modern reproduction of it.—**PHILIP PATRICK REDMOND.**

ENGRAVING OF
COLOMBO HAR-
BOUR.

SIR,—A brother of mine in Ceylon came across an old print a short time ago of *Colombo Harbour* 1850, which was marked Mitchim & Co., Strand. Messrs. Mitchim & Co. apparently no longer exist, and I am writing to ask you whether your readers can tell me who their successors in business were.—**D. O. LEEFE.**

NOTES



THE valuable example of English seventeenth-century pre-Van Dyck portraiture which Messrs.

A Portrait by Daniel Mytens in the National Gallery

Somer, and Daniel Mytens, has been completely overshadowed by Van Dyck, and its members have been

too long dis-
missed as mere
archaic cos-
tume painters.

Daniel Mytens (1590-1642)
was, perhaps,
the best of this
group, and in
Messrs. Ag-
new's generous
gift the trustees
gain a very
handsome ex-
ample of his
work, which
will hold its
own even in
the National
Gallery. This
picture (No.
3474, 78½ in.
by 48¾ in.),
which had
been in the
Hamilton fam-
ily for nearly
three hundred
years, was sold
on November
6th for near-
ly £1,700 at
Messrs. Chris-
tie's, where it
was catalogued
as by Marc
Ghaeraedts,

and called *Lord John, first Marquis of Hamilton, 1532-1604*. A cursory scrutiny, however, reveals a young man of about twenty, whose dress, in all its details, is in the fashion of 1620-5. Lord John Hamilton was twenty years old in 1552, and so could hardly be the sitter. Nor can his son James, the second Marquis, be the original, for he died at the age of thirty-six in 1625, the approximate date at which the portrait was painted.

The dates of James, third Marquis and first Duke, fit perfectly the visible facts. He was born in 1606, and so was in his twentieth year in 1625, when also he succeeded to the marquisate. What more natural than that he should have celebrated the occasion by being painted by the court painter of the period? As far as dates go, the ascription to Marc Ghaeraedts is reasonable. That painter was most active between 1600 and 1625. Moreover, though Mytens had long been a favourite with



GLASS CHANDELIER IN THE BALL-ROOM AT DEVONSHIRE HOUSE

Charles, having been appointed by him, in May, 1625, "picture drawer to the King," there was no reason why the young novice should not have stood to Ghaeraedts, who was sufficiently popular and well known. Van Somer died in 1621, so he need not enter into the question. The issue is between Ghaeraedts and Mytens, and the evidence is in the picture itself. In mood and technique Ghaeraedts differed essentially from

Mytens, giving his portraits an atmosphere of dignity, refinement, and romance almost unknown in Mytens. If not a miniaturist himself, he hailed from a school of miniaturists, and employed a remarkably minute delicacy of technique. Mytens, on the other hand, in rendering the detail of elaborate costume, was by contrast almost a modern. Of Dutch origin, trained, probably, under Miereveldt and Rubens, he gives his figures a bulk and solid projection which is a startling advance on the flat modelling of Ghaeraedts. In this *Portrait of a Gentleman*, there is a mature style and freedom of brushwork that owe much to Rubens. The figure stands easily, has body and vitality, and typically expresses Mytens' outlook by its atmosphere of geniality, which is far removed from the reserve and sensitiveness of a Ghaeraedts portrait.

The sitter himself is a person of considerable importance. At the head of 6,000 men he assisted Gustavus Adolphus of Sweden in 1631-2; and in 1638, in the contest between Charles I. and the Covenanters, acted for the King as High Commissioner, persuading him to revoke the Prayer Book (forced on the Scotch by Charles in 1637), the Canons,

and High Commission. Thenceforward he acted as the King's minister in Scotland, and was created Duke of Hamilton in 1643. He intrigued continuously throughout the Civil War, ostensibly in the cause of the King; but his behaviour was so suspicious that at one time Charles imprisoned him in Pendennis Castle. Finally, making common cause with the Presbyterians and Royalists, he led an army into England in 1648.

This army was annihilated by Cromwell at Preston, the Duke was captured, and, in the following year, beheaded.—H. ISHERWOOD KAY.

So far as many antiquarians were concerned, the first event of 1920 was the announcement of recent discoveries at Mitcham. Skeletons with Anglo-Saxon swords beside them had been disinterred from a field, which, curiously enough, goes by the title of "Dead Man's Close." Here seemed to be an addition to the list of traditional names handed down from ancient times, but the origins of which awaited disclosure by the pick. Considering the gigantic graveyard that is Britain, some seem to find it surprising that the military relics of our forerunners are not found in even greater profusion. Whilst most of the better museums display late Celtic or Anglo-Saxon weapons, it must be confessed that but few (with the certain exception of the London Museum) can make any sort of a show in regard to fine mediæval arms or armour which have been retrieved from the ground. This is due largely to the extinction of the practice of burying



GILT METAL CHANDELIER IN THE LIBRARY AT DEVONSHIRE HOUSE.

a warrior in full panoply. True, great men, such as the Black Prince, had some of their accoutrements suspended over their tombs, whilst the vogue of hanging helmets in churches need hardly be referred to. It must be remembered that armour was essentially an article of value, and the burial of bodies in their trappings after a battle would be unlikely to take place to any great extent. Stripping the corpse is so obvious a custom that even a glance at the Bayeux tapestry, where it is faithfully delineated, may be dispensed with. Coming to the crux of the matter, must be appreciated that, in most cases, armour became buried for one of two reasons: either it was thrown away, broken and useless, or else it was lost. Now and again one hears rumours of armoured skeletons

belonging to unfortunate knights who met a watery death and laid in the mud for centuries. I am unable to adduce any definite instances, but if any of my readers are better informed, I shall be glad to hear from them. There is, or was, in a well-known collection, a sixteenth-century armet of the bellows-vizor variety, containing a skull, said to have been found under some such conditions, but I understand that authorities disagree as to the age of the connection between the reliquies. I have not had the advantage of examining this helmet personally, but am told that it exhibits a spike suggesting an attachment for a mortuary crest. Assuming this to be correct, it seems fairly obvious that the piece must have hung in a church at some period of its history.

Regarding the question of digging old battlefields for armour, one may turn to the tumuli at Barnet, where the King-maker met his end, which are said to "weep red" in wet weather. I have a vivid recollection of walking across the ground in a November fog, with the little mounds starting up from the haze to right and left and vanishing behind. My companion confessed to me how he and another antiquary had made an excavation in one of these heaps, years previously, but had found nothing save layers of what looked like iron rust and a pair of modern scissors. Any antique metal-work which might have been buried there with the slain had long since lost all pretence to form and fashion.—CRITICUS.

The Redenhall Helmet

THIS fine example of a close helmet, dating from the latter part of the sixteenth century, is said traditionally to have belonged to a member of the knightly family of



THE REDENHALL HELMET

Gawdy. Its place has been on the north chancel wall in Redenhall Church, Norfolk, over a monument adjacent to the Gawdy Chapel. The Gaudys held important offices, and owned a number of properties in the county. One of them built Gawdy Hall, Harleston, about 1560. It remained in their hands for close on a century, after which it passed to Tobias Frere, M.P. for Norwich. Other names connected with Gawdy Hall are Wogan and Holmes. The latter family is still in possession, and it is due to the courtesy of Mr. J. San-croft Holmes that we are able to illustrate the helmet.

A Chelsea Epitaph

THE old church on Chelsea embankment has been the subject of so much literature and

discussion, from the doubtful point of Sir Thomas More's burial there to the shape of its brick tower (the aesthetic qualities of which have been savagely attacked, but which no real lover of the picturesque, let alone a born Chelseite like myself, would have altered for the world), that it may seem unnecessary to allude to it here. At the same time, out of its many historic monuments, there is one worthy of every connoisseur's notice. On a much-worn slab, in the floor of the south aisle, the following inscription may still just be traced by the patient observer:—

Here lies the body of Mr. Francis Thomas Director of the China Porcelain Manufactory Lawrence Street Chelsea. He parted this life between the hours of Ten and Eleven o'clock Sunday night the 6th of January 1779 in the 45 year of his age. Surely the tenderest husband the best of fathers and the sincerest friend whose death is greatly lamented by us all and his friends.

Oft let us thank God for all
And remember us both great and small
Therefore let us my friends prepare
Like this the best of fathers here.

Without going further into the stories in stone contained in this old-world fane, I am tempted to draw general attention to what must surely be the smallest brass on record. It measures 2½ in. by 3½ in., and records in minute lettering the decease of Humphrey Peshall of Holne, who "obt Febre Londoni Juli 12° 1650," but a suspicion exists that it was set up by a claimant to the Peshall baronetcy subsequent to 1771. An earlier and better authenticated brass may be seen on the mutilated tomb of Lady Jane Grey's mother-in-law, the Duchess of Northumberland, who is shown kneeling in heraldic mantle, with her daughters behind her.—CRITICUS.

IN THE SALE ROOM

The most rapid sale of the year, up to the present time, was held on the 10th, when several Raoulins came under the hammer at Christie's. Two striking Pictures and Drawings, however, were the portraits of *Jean de la Mothe, Comte de Madras*, who was lost at sea whilst returning from India, $1\frac{1}{2} \times 3\frac{1}{2}$ in., and of *Mrs. Archibald Hamilton Donald*, of Glasgow, portraits of *Jean Hamilton, of North Park*, $1\frac{1}{4} \times 3\frac{1}{2}$ in., made $\frac{1}{2} \times 3\frac{1}{2}$ in., and of *Mrs. Hamilton*, $2\frac{1}{2} \times 2\frac{1}{2}$ in., $\frac{1}{2} \times 1\frac{1}{2}$ in. From another source, a likeness of *General James Drummond*, $3 \times 2\frac{1}{2}$ in., went for £802 10s., and *A Child in white muslin frock caressing a terrier*, $2\frac{1}{2} \times 2\frac{1}{2}$ in., £483. Considerable interest was manifested in a portrait of *The Hon. Mrs. Trevor*, by G. Romney, $9\frac{1}{2} \times 5\frac{1}{2}$ in. This fine full length, which belonged to the late Henry W. Hope, netted £3,780. In addition to this, Romney was represented amongst the miscellaneous properties by portraits of *A Gentleman in brown coat, white vest and stock, powdered hair*, $2\frac{1}{2} \times 2\frac{1}{2}$ in., £1,029, and *Mr. Sergeant James Adair* (protagonist of Wilkes), $4\frac{1}{2} \times 3\frac{1}{2}$ in., engraved by C. H. Hodges, £304 10s. The Earl of Northbrook's pictures included a *Virgin and Child*, of three heads of Bellini, $3 \times 2\frac{1}{2}$ in., £1,188; *Scene from Guarini's "Pastor Fido"*, by F. Bol, 55×75 in., £735; *Ascanius shooting at Silvius' Stag*, by Claude, $4\frac{1}{2} \times 5\frac{1}{2}$ in. (a sepia drawing included in the lot), £588; an *Ecc Homo*, by Guido, 44×37 in., £220 10s.; *Holy Family with SS. Elizabeth and Catherine*, by Ribera, signed and dated 1648, 82×60 in., £546; *Dead Game*, by J. Weenix, 71×66 in., £199 10s.; *Immaculate Conception*, by Murillo, "formerly in the Convent of Carmelitas Descalzos at Madrid . . . brought from Spain by Le Brun," 70×37 in., £184; *A Breeze at Sea*, by L. Backhuysen, $32 \times 50\frac{1}{2}$ in., £420; *Landscape, with Cattle*, by J. Bassano, 34×39 in., £120; and *Our Poor Relations*, by S. E. Leydsdeer, 35×27 in., £34 10s.

A number of interesting pictures from the late E. R. Bacon's collection preceded these, the most noteworthy being Sir T. Lawrence's *Mrs. Williamson as "Miranda"*, 93×58 in., on which the hammer descended at £3,780. Two panels by Bronzino, a *Portrait of a Youth*, 38×29 in., and *Head of a Young Man*, $8\frac{1}{2} \times 6\frac{1}{2}$ in., made £651 and £262 respectively; a panel by A. Cuyp, *Cattle reposing in a landscape*, $1\frac{1}{2} \times 2\frac{1}{2}$ in., £100; an oval canvas by Drouais, *Mdlle. le Normand d'Étoiles*, $25 \times 20\frac{1}{2}$ in., £1,188; and L. Van der Voet, *A Church and Village on a River*, 18×24 in., £184; by Guardi, *The Prodigy of St. Marco*, 12×16 in., £1,680; a panel by Dirk Hals, *Joyous Company*, 11×19 in., £357; by F. Hals, *The Kommel-Pot*, $39 \times 28\frac{1}{2}$ in., £840; a panel by W. C. Heda, *A Wine-glass, Plate of Olives, etc., on a Table*, $12\frac{1}{2} \times 21\frac{1}{2}$ in., £304 10s.; by M. d'Hondecoeter, *Eagle attacking Poultry*, 57×70 in., £777; by N. de Largillière, *Mme. d'Agramont as "Diana"*, $53 \times 40\frac{1}{2}$ in., £787 10s.

Mme. Duciols as "Venus," 52×38 in., £819; *Comte de Seghur*, $30 \times 24\frac{1}{2}$ in., £304 10s., and an oval, *Marie Adelaide de Savoy*, 31×24 in., £241 10s.; by Lawrence, *Mrs. Lenne*, $4\frac{1}{2} \times 3\frac{1}{2}$ in., £100; by M. Quillard, *Le château de Mortimart*, oval, $32 \times 34\frac{1}{2}$ in., £225 10s.; by A. Van Ostade, *Interior of a Tavern*, panel, 14×12 in., £714; by L. Van Ostade, *A House, with farm-cart, etc.*, panel, $18\frac{1}{2} \times 20\frac{1}{2}$ in., £231; by Sir J. Reynolds, *Miss Montgomery*, oval, $27 \times 23\frac{1}{2}$ in., £504, and *Miss Ansire*, oval, $20 \times 31\frac{1}{2}$ in., £252; by A. Roslin, *The Singing Lesson*, oval, $21 \times 17\frac{1}{2}$ in., £100; by Rubens, *Esquisses à Crayon*, 24×20 in., £420; by S. Van Ruysdael, *River Scene*, panel, $14 \times 12\frac{1}{2}$ in., £441; by Salvati, *Portrait of a Youth*, 64×34 in., £504; by Jan Steen, *Tavern Interior*, 17×14 in., £2,100; by D. Teniers, *Interior of a Chemist's Laboratory*, 27×33 in., £588; by A. Vestier, *Charlotte Marie de Marlarie*, oval, $27 \times 21\frac{1}{2}$ in., £777; and by J. Wynants (with figures by A. Van de Velde), *An Undulated Landscape*, panel, $14\frac{1}{2} \times 16\frac{1}{2}$ in., £220 10s. From various sources, *Passage d'un Pont*, by Descamps, 11×22 in., realised £325 10s.; *Digue du Havre sur la Lagune de Burano*, by F. Ziem, panel, $26\frac{1}{2} \times 42$ in., £202 10s.; *Coumilloir White, or Lester*, by J. Downman, $8\frac{1}{2} \times 7\frac{1}{2}$ in., £130 10s.; *Merry Company*, by P. de Honghe, 28×23 in., £96; *Blindman's Buff and The Game of Forfeits*, pair, by N. Lancret, $23\frac{1}{2} \times 30\frac{1}{2}$ in., £504; *Liverpool Grand National*, set of four, by F. C. Turner, 1839, $15\frac{1}{2} \times 26$ in., £804 10s.; *Family of Bertrand de Molleville*, by A. Vestier, $49\frac{1}{2} \times 61\frac{1}{2}$ in., £283 10s.; *Birds in a Garden*, by M. d'Hondecoeter, $53\frac{1}{2} \times 67$ in., £549; *Triptych*, by the "Master of the Death of the Virgin," panel, $42\frac{1}{2} \times 28\frac{1}{2}$ in., £997 10s.; *William Mills, of Saxham Hall*, by Sir T. Lawrence, $29 \times 24\frac{1}{2}$ in., £399; *A Child in White Muslin Frock*, by J. Hoppner, $50 \times 39\frac{1}{2}$ in., £504; *Crucifixion*, by C. Van Oostsaanen, panel, $9\frac{1}{2} \times 7\frac{1}{2}$ in., £315; *Madonna and Child*, by Raffaelino del Garbo, rondeau, 11 in., £504; and *Virgin and Child*, with three other sacred subjects, in one frame, by Mariotto Albertinelli, panels, each 5×7 in., £515.

Other picture sales held at Christie's produced the following items: *Miss Jones when a child*, by N. Dance, $34 \times 28\frac{1}{2}$ in., £409 10s.; *Edward, Duke of Somerset*, by Sir A. More, £549, panel, 41×29 in., £2,940; *Notre-Dame, Paris*, by J. B. Jongkind, 1864, $162 \times 22\frac{1}{2}$ in., £388 10s.; *The Lady of Pity*, by D. G. Rossetti, $47 \times 34\frac{1}{2}$ in., £304; *Grace*, by Millais, 1891, $54\frac{1}{2} \times 33\frac{1}{2}$ in., £315; *The Three Graces*, by Etty, 31×27 in., £336; *A Shallow Stream at Evening-tide*, by B. W. Leader, 1897, $48 \times 71\frac{1}{2}$ in., £336; *Diana and her Nymphs*, by J. Ward, 1830, panel, 30×25 in., £84; and a *Portrait of the painter's wife*, by Quisenberry of Antwerp, panel, 57×42 in., £160. Drawings by Turner *A Swiss Valley*, $9\frac{1}{2} \times 10\frac{1}{2}$ in., Copley Fielding *Highland Lake Scene*, $11\frac{1}{2} \times 16$ in., and Birken Foster *In a Surrey Lane*, $10\frac{1}{2} \times 8$ in., made £420, £493 10s., and £420 respectively. At Messrs. Robinson, Fisher and Harding's, a drawing by the last-named of *The Grand*

In the Sale Room

Canal, 5 x 7 in., secured £157 10s.; whilst pictures by T. S. Cooper (*Cattle by an old Tree-stump*, 22 x 17 in., 1833) and G. B. O'Neill (*Reaping Time*, 30 x 38 in., netted £204 15s. and £162 15s. apiece).

The interesting task of dispersing the contents of Rushbrooke Hall, near Bury St. Edmunds, devolved upon Messrs. Knight, Frank & Rutley.

Furniture, etc. Tapestries realised sums varying between £1,261 for a pair of Brussels panels, down to £160. The bedstead, which has been connected erroneously, since it does not date earlier than the latter part of the seventeenth century, with Elizabeth's visit in 1577, realised £892 10s.; whilst, amongst other items, a pair of Chippendale mahogany card-tables totted up £278 5s., and a pair of ditto armchairs, £210. In the course of other sales held by the same firm, a Chinese eight-leaf screen of black and gilt lacquer, 7 ft. high, made 100 gns.; an Empire mahogany and brass-mounted escritoire, 4 ft. 6 in. wide, 130 gns.; and a Chippendale mahogany bookcase, 8 ft. 8 in. wide, 114 gns. £106 was paid for a life-size bronze group of "Pan and Bacchus" at Messrs. Robinson, Harding & Fisher's, whilst a set of Hepplewhite mahogany chairs fetched £81. Messrs. Puttick and Simpson's furniture and objets d'art sales have included many interesting lots, from which we have space to record only a brief selection. Amongst these were a Hepplewhite mahogany winged bookcase, 92 in. wide, £262 10s.; a fine toilet set of rock-crystal and Viennese enamel, formerly belonging to Queen Victoria (18 pieces), £388 10s.; and a Sheraton mahogany writing table, inlaid with satinwood, 36 in. wide, £68 18s.

Although not extensive in point of numbers, 46 lots comprising the furniture and objets d'art section of the Hamilton Palace treasures succeeded in raising nearly £23,100 at Christie's. Prominent prices were £1,837 10s. for a pair of Chippendale mahogany writing-tables; £1,207 10s. for 17 ditto chairs; £241 10s., £378 and £409 10s. for settees about 5 ft. wide; £483 for a pair of card tables, 36 in. wide; £367 10s. for a circular card table, 21 in. diameter; £315 for a dining table, 12 ft. wide; and £173 5s. for a pair of mirrors, gilt, 53 in. high, 30 in. wide. A side-table by William Kent netted £651; suites of Queen Anne furniture, £1,050 (13 pieces, walnut) and £1,680 (22 pieces, gilt); an Adam gilt suite of 8 pieces, £204 15s.; pair of Queen Anne mirrors, gilt, £546; and a George I. gilt console table, 42 in. wide, £273. A Louis XIV. ormolu centrepiece, 11 in. high, 24 in. wide, secured £504; 3 Louis XVI. ormolu candelabra, 16½ in. high, £1,417 10s.; a Louis XVI. ormolu inkstand, 11½ in. wide, £1,071; and Gobelin tapestry lambrequins from £3,780 per pair downwards. Amongst other prices realised at the King Street rooms, mention should be made of £399 for a pair of Charles II. walnut armchairs; £945 for a Chippendale mahogany commode, 50 in. wide; £525 for a ditto side-table, 51 in. wide; £115 10s. for a Boulle knee-hole writing-table, 51 in. wide; £136 10s. for 4 Sheraton mahogany chairs and 2 armchairs; £178 10s. for 10 mahogany chairs and 2 armchairs, carved in the Chippendale taste; £220 10s. for a Sheraton mahogany winged bookcase,

20 ft. 2 in. wide; £199 10s. for an Adam mahogany side-board and pair of urns, 9 ft. 9 in. wide; £330 15s. for a chiming clock by Frans Dickhoff, Amsterdam, 2 in. mahogany case with a gilt-wood figure of Atlas, 9 ft. high; £309 for an English eighteenth-century organ in the Chippendale taste, painted brown, 7 ft. high, 3 ft. 9 in. wide, formerly at Shaw House, Newbury; £189 for a Jacobean oak desk, carved with the Royal Arms, 23 in. wide; £79 16s. for a Jacobean carved and inlaid oak cupboard, 52 in. wide; and £399 for a Kang-He twelve-leaf lacquer screen, 10 ft. 3 in. high. A Queen Anne red lacquer cabinet, 40 in. wide, made £546; 6 Georgian mahogany armchairs, Queen Anne design, £504; a Chippendale mahogany master's armchair, carved with Masonic emblems, £194 5s.; a pair of smaller ditto, £735; and a Louis XVI. carved and painted suite of 7 pieces, £588.

THE Hamilton Palace furniture sale at Christie's in November was extended in order to cover five lots of porcelain. These were as follows:—

Pottery and Porcelain a Chelsea scent-bottle, 3 in. high, £65 2s.; pair of Chinese white figures of geese on brown rock-work plinths, 11 in. high, £68 5s.; part of an old Worcester service, 12 pieces, £556 10s.; a Derby dinner and dessert service painted with the Hamilton arms, about 120 pieces, £178 10s.; and a Chinese service, enamelled with the Hamilton arms, over 200 (including broken pieces), £346 10s. Other more recent prices secured by the same firm include £378 for an old Worcester jug, 9 in. high; £183 15s. and £152 5s. for nearly similar mugs, 4½ in. high; £399 for five old Worcester vases and three covers in the Oriental taste; £126 for a pair of a shepherd and shepherdess, by Roubiliac, impressed R, 6 in. high; £99 15s. for a Chelsea group of a boy and girl beneath a tree, 7½ in. high; £33 12s. for two Nantgarw plates, impressed mark; £283 for a ditto dessert service (40 pieces); and £152 5s. for a Sévres tea service (17 pieces). Amongst the Rt. Hon. Austen Chamberlain's Worcester, a jug, 7¼ in. high, made £315; a nearly similar mug, 3½ in. high, £141 15s.; a nearly similar plate, £33 12s.; a bowl, 6 in. diam., £147; a pair of canisters and covers, 6½ in. high, £157 10s.; and teapots and covers, £110 5s. and £79 16s. Kien-Lung eggshell plates realised from £399 per pair downwards; and a famille-rose vase, cover, and pair of beakers, £509. At a sale of Wedgwood, held at King Street, a pair of blue jasper vases and covers, decorated with classical figures, 18 in. high, fetched £346 10s.; and two white marble chimney-pieces, set with Wedgwood Jasper medallions, £1,428.

MESSRS. KNIGHT, FRANK & RUTLEY continue to secure steady sums for old silver, amongst their latest results being £796 for a William III. ink-Silver stand, £612 for a pierced cake-basket by Paul Lamerie, and £270 for a pair of gilt patens with ornamented pedestals, 8½ in. diam., 1712. Messrs. Puttick & Simpson realised, in the course of numerous other interesting sales, 110s. per oz. for a plain tazza, engraved with armorials, by Seth Lofthouse, 1712, 7½ in. diam. (7 oz. 18 dwt.);

10s. for another, 17th, c. in diam., 11 oz. 1 dwt., 10s. for another by Nathaniel Cook, 17th, 8*l* in. diam., 11 oz. 1 dwt., 8*l* for a circular pierced trellis mustard pot, glass liner and spoon, 1765 (3 oz. 7 dwt.); 70s. for eleven late Georgian fiddle-pattern table-spoons (26 oz. 14 dwt.); and 8os. for an octagonal salver, by John Tuite, 1727 (22 oz. 18 dwt.), Miss K. M. Crosse's silver at Christie's included two oval bread-baskets by Paul Lamerie: the one, 1741 (58 oz. 3), realised 185*s.*, the other, 1748 (64 oz. 4 dwt.), 175*s.* per oz. The "Property of a Nobleman," an important coconut cup and cover, silver-gilt mounts, etc., chased with the story of the Prodigal Son, 9*l* in. high, *circa* 1560, sold for £1,800 "all at." Mr. C. C. Sibthorpe's plain teapot by Thos. Folkingham, 1711 (15 oz. 1 dwt.), fetched 38*s.* per oz.; Sir J. T. Rowley's pair of octafoil salvers, 13*l* in. diam., by John Taylor, Dublin, 1728 and 1731 (85 oz. 3, 100*s.*; a shaving set by John Tuite, 1731, presented to Admiral Sir W. Rowley, with two extra pieces of 1784 (82 oz. 18 dwt. 3, 110*s.*; tazza, 12*l* in. diam., 4 in. high, Dublin, 1701, m. m. A.M. (28 oz. 9 dwt.), 200*s.*; plain tankard, 5 in. high, 1654 (14 oz. 17 dwt.), 260*s.*; and a porringer and cover, 3*l* in. high, 4*l* in. diam., 1654 (14 oz. 6 dwt.), 430*s.* Two Elizabethan jugs, one brown stoneware, 9 in. high, chased silver-gilt mounts, 1560, the other tigerware, dated 1589, silver-gilt mounts, 9*l* in. high, by Eston, Exeter, date letter C, made £160 and £180 each "all at."

AN interesting sale of Baxters was held at Puttick and Simpson's during December, when a fine impression unvarnished of the *Coronation of Queen Victoria* ran up to £56 14*s.*, whilst another impression went for £36 15*s.* Good examples of

the *Large Queen and Butterflies* reached £300*s.* and £63 respectively. A complete set of 32 Le Blond ovals on stamped mounts netted £48 6*s.* At a mixed auction, £52 10*s.* purchased a set of six scenes in Canada by C. Huni and others, after Lt.-Col. Cockburn; £56 14*s.* a pair, *Le Tambourin* and *La Rive*, by Descourtis, after Launay; and £89 2*s.* a set of four, *Herne Bay Grand Steeplechase*, by *atc.*, after H. Alken.

THE month of December was distinguished for perhaps the most remarkable sale of books held during the past thirty years—remarkable, not so much for its size, as for the rarity and high value of practically every item in the catalogue. It consisted of some of the gems from the renowned library at Britwell Court, Bucks, and though consisting of only 108 lots, the sale produced no less than £110,356, 2*s.* of the lots attaining the dignity of four figures. As was anticipated, the *climax* of the sale proved to be a copy of Shakespeare's *Venus and Adonis*, bound up with the same author's *Passionate Pilgrim* and a book of Epigrams. The *Venus and Adonis* was a copy of the fourth edition, 1599, of which no other copy is known, while the *Passionate Pilgrim* was one of the three known copies of the first edition, 1599. This remarkable little book, which was discovered in a lumber-room at Lamport Hall, near Northampton, about fifty years ago, produced the record price for a book at auction, the hammer falling at a final bid of £15,100. Space will only permit of the barest mention of the numerous other rarities sold, many, unfortunately, destined for the libraries of collectors across the Atlantic. In tabulated form we give a list of those lots which attained £1,000 or more.

AT. 100.	TITLE.	DATE.	REMARKS.	PRICE.
Benson	Festivus et Falsissimus	1530	First separate edition..	£1,700
Holinshed	Collection of Bradshaw and Balliol's		Only copy known ..	6,400
Cessford	Game and Playe of Chesse ..	1483	Printed by Caxton ..	1,600
Chartier	The Comedie ..	1484	Printed by Caxton ..	2,980
Chastelain de Pezé	Mon le Proverbes ..	1478	Printed by Caxton ..	2,100
Caxton	Tullie of Old Age ..	1481	Printed by Caxton ..	1,800
Gigliard	Hye Way to the Spynell House ..	1530	Only known copy ..	1,280
Cordial	The Cordyal ..	1479	Printed by Caxton ..	1,900
Gospie	Gospel of Distances ..	N.D.	Only complete copy known ..	1,880
Hawwe	Quip for an Upstart ..	1592	Only copy known ..	1,200
Hawys	Inuine of Pleynesse ..	1517	Probably only complete copy ..	1,000
Paradise	Songes and Sonettes ..	1557	Only one other copy known ..	2,400
Paradise of Dainty Devises ..		1576	.. .. ..	1,700
L. & Co.	Review the Fox ..	1481	Printed by Caxton ..	5,900
Shakespeare	Doctor Faustus ..	1489	Printed by Caxton ..	1,400
Shakespeare	Plays ..	1623	First edition ..	2,300
Shakespeare	Plays ..	1663	Third edition ..	2,400
Shakespeare	Much Adoe about Nothing ..	1600	First edition ..	2,200
Shakespeare	King Richard III ..	1594	Only one other copy known ..	2,000
Selby	Countesse of Pembroke's Arcadia ..	1590	.. .. ..	1,000
Shelton	Skelton Laureate ..	N.D.	Only copy known ..	1,780
Spenser	Shepheardes Calendar ..	1579	.. .. ..	1,280
Spenser	Amoretti and Epithalamion ..	1595	.. .. ..	1,200
Tighe (coll.)	Dream a Satyre ..	1477	Printed by Caxton ..	2,900



LA MODISTE
BY FRANÇOIS BOUCHER
In the Wallace Collection

Photo, Musée
L'AMÉRICAINE
CONNOISSEUR



THE pictures secured for their permanent collection by the Imperial War Museum, at Burlington House, might

Rubbish for the War Museum The Exhibition at Burlington House

be described as an accumulation of samples, largely rubbish. It is a failure either as a war record or a representation of British art, the only function it adequately performs, and that in a startling manner, being to show the unfitness of the selection committee to carry out their work. To some extent one can comprehend the aims and aspiration of its members; they wanted to illustrate the war, and everything relating to it, and in so doing exemplify the latest developments in British painting. At first sight, this may appear to be a laudable programme, but unfortunately it fails to meet the needs of the situation. A war museum is primarily concerned with war. It has no concern with painting, except in so far as the operations of war can be illustrated in this medium; thus the cardinal point to be seized upon with all paintings selected for the permanent collection is not what phases of art they represent, but how they illustrate operations of the war. Of course, the better the pictures, the more likely it is to be an adequate presentation of the event it records; but it is the adequate representation of the event, not the technique of the work, that should be the primary consideration. It is obvious that posterity will take most interest in those pictures exemplifying crowning victories of our forces, their heroism and endurance, the privations and hardships that they suffered, and the manner in which they lived, fought, and worked during active operations. Quite secondary to this come a record of the conditions of the kingdom during the war and the manner in which the people at home assisted the work at the front.

But the War Museum does not appear to have considered posterity at all. Pictures of the important battles of the war are conspicuous by their absence, and the collection is largely filled up with records of the trivial and the ephemeral. Thus one failed to come across a picture of the battle of Mons, but there are various large canvases depicting ladies' sewing parties, pieces of scrap-iron, subalterns in "civvies," and other incidents which are so remotely connected with the war that they require to be labelled before one can appreciate that they have

any bearing on the matter. Unlike the old pictorial war correspondents, the modern artists, generally speaking, seem to have got nowhere near the fighting, and the result is a display of orthodox subjects which could almost as fittingly take their place in a peace exhibition. For instance, Mr. C. J. Holmes has an important canvas entitled *A Two-year-old Steel Works, 1918*. As a picture, one has little fault to find with it. It is finely arranged, and is distinguished by original treatment and good colour. One would welcome it as an addition to the National Gallery of British Art, but one feels that it is out of place in a collection of war pictures. No doubt the factory owed its inception to the war, and was built primarily for the production of munitions; but, after all, it is no essential point different from any other steel factory, and if it was desired to illustrate it, it could have been adequately done by a pen-and-ink sketch or a photograph. In a similar manner, Mr. Sargent paints a picture of a French stable with a group of English chargers, but unless one was told that the horses belonged to the Scots Greys, one would hardly appreciate its connection with the war. One stable is very like another, and the scene hardly suggests more martial feeling than Morland's well-known National Gallery picture, *The Interior of a Stable*. Mr. P. Wilson Steer is represented with a picture of *Dover Harbour*; two pieces of booms, which do not form a prominent part of the picture, differentiate Dover harbour in war from Dover harbour in peace.

Is it really worth while to employ such a fine artist as Mr. Steer to make an elaborate picture to record the appearance of twenty yards of iron booms for the benefit of posterity? A half-tone block from the catalogue of an engineering firm would probably do it as accurately and with more technical detail, if not in such a pictorial fashion. Sir William Orpen has been largely employed to paint shell-holes, Mr. Hughes-Stanton to record the topography of the war area after the fighting was over, and much of the remainder of the exhibition is given over to pictures of cabbage plots, London streets, railway stations, factory interiors, etc. Warlike scenes have, however, not been entirely neglected, only unfortunately they have generally not been entrusted to competent hands, with the result that some of the worst libels ever perpetrated on the

British soldiers and their wives at the exhibition. Another by Mr. Gilbert Spencer's *New Zealand War*, M. W. P. Roche's *First Man in U.S. Army*, F. E. Jones, and Mr. W. John Lewis' *Battery Protection in a Wood*, might possibly prove an acceptable addition to a collection of German war caricatures intended to ridicule the British soldier; but an English public museum is no place for these, and it appears little short of a scandal that the country's money has been wasted in securing them.

There are many other foolish and puerile works to which attention might be called, but sufficient has been said to illustrate the unfitness of the present arts committee of the museum to carry out the task entrusted to them. They should be relieved of their office and replaced by a body formed of experts gathered from the National Art Museums, assisted by representatives of the Navy, Army, and one or two of the leading societies of artists. It was unfortunate in the first place that the formation of the Imperial War Museum was entrusted to the Office of Works, a department of the Government which has no museum experience. Its chief function is to erect Government buildings. When it takes in hand the erection of the Imperial War Museum, one may suggest that an essential feature of the new buildings will be a commodious cellarage, in which the rubbish accumulated by its various committees can be buried away out of sight.

A very well-illustrated catalogue of the above exhibition is published by Messrs. Walter Judd, Ltd., at 2s. 6d., and

War Pictures
(Walter Judd, Ltd.
2s. 6d. net)

readers of THE CONNOISSEUR who have been able to see the pictures for themselves personally will get a very good idea of the general tenor of the works from the well-executed reproductions. It should be pointed out, however, that the editor of the catalogue has naturally reproduced a larger proportion of finer works than of the rubbish, so that it gives a somewhat over-flattering idea of the exhibition as a whole.

THE NEW ENGLISH ART CLUB appears to have been hobbled by the extremists, with the result that its best exhibition, held at the galleries of The New English Art Club, was the worst on record.

Not so long ago it was considered an honour to be represented in the club's displays, but, unless the Executive Committee institutes a higher standard for acceptance in the future exhibitions, it will soon be considered a disgrace to be represented there. Generally speaking, the works shown were noteworthy for crude colour, faulty draughtsmanship, and childish designs. There were some exceptions to the general rule, but there were not many, and few works possessed any real aesthetic attraction. Prof. C. J. Holmes was represented by two Yorkshire scenes, *Black Hill Moss* and *The Fells above Sedbergh*. The former was too hard and wanting in variety of colour, but in the latter these failings were entirely avoided, the cloud shadows and the patches of sunlight on the hills affording effective

tone contrasts, and the whole giving a beautiful and truthful impression of English moorland scenery. Mr. Augustus E. John was forceful, if not particularly pleasing, in his picture of *Iris*, an unprepossessing model attired in a wonderful flowered bodice. He had also two good crayons, *A Portrait of the Marquise Saramona* and *A Girl's Head*. Mr. H. Squire, in *North Beacon*, contributed a highly elaborated study of lofty hill-slopes, seen from a great height, with a wide-stretching vista of blue distance in the background. It shows most careful and conscientious work, but the coloration, though effective, hardly conveyed an impression of natural truth, probably because the artist had taken only a section of the scene before him without allowing for the modifying influence of the other objects within his range of vision, but not included in his picture.

Other pictures that might be mentioned with approval are Mr. F. H. S. Shepherd's *La Poveretta*, and David Muirhead's *Two Mills*, which was pleasing in tone, and, though rather empty, quite innocuous.

Mr. R. S. E. Moony sent a well-composed and pleasing decorative design entitled *A Golden Harvest*, which would have made a good subject for tapestry. Mr. Paul Nash's *Wood Interior* might have been executed with equal success in crude Berlin wool as in paint, while Mr. Stanley Spencer's *Sacrifice of Zacharias* was a monstrosity from every point of view, only excelled in ugliness and bad taste by Mr. Gilbert Spencer's *Crucifixion*. The latter appeared to be nothing more or less than a gross caricature of a theme which should command the respect of every civilised person, and, whatever were the artist's intentions in the matter, the hanging committee should have never permitted it to be exhibited. Compared to this, the same artist's self portrait, in which he is represented as looking particularly fat-faced and silly, might be regarded as a work of art.

Miss Gwen Robins' *Picta* was weak in drawing and archaic in treatment, but at least it was not deficient in reverence.

Among the drawings not already mentioned, Mr. Albert Rutherford's *Chloe*, a design on silk for a decoration, was well arranged, but rather marred by the attenuated proportion of the figure. Mr. Francis Unwin had an effective view of *Stirling*, executed in pen-and-ink and tinted in blue and yellow, and Mr. Francis Dodd a strong etching of the *Strand*, with the sky well drawn and arranged, but rather exaggerated in its tonal contrasts.

MRS. HUXLEY ROLLER'S style is suited mainly to the illustration of children's books. Her series of story-works by Mrs. N. Huxley Roller drawings, as shown at the Twenty-one Gallery (Durham House Street), of cats, mice, and frogs, are painstakingly produced with an eye to humorous effect, and display a power of observation lacking in her representations of the human figure. Altogether, Mrs. Roller appears to hesitate between the two extremes of infinite detail, as in the animalian fantasies, and of over-generalisation in the case of her oil-paintings, which almost convey the impression of being by another hand.

"Irish Memories," by
Miss E. G. Somerville

READERS of *Some Experiences of an Irish R.M.* had an opportunity to examine the originals of Miss Somerville's illustrations at the Goupil Gallery (5, Regent Street). In addition to these, a number of landscapes in oils were exhibited, which had, if anything, a stronger appeal to the student of art as opposed to the ordinary gallery-goer. Miss Somerville is never niggardly with her colours; she mixes rich and mellow tones with a lavish hand. Her records of Irish scenery are eminently truthful, and often picturesque. Now and again she errs on the side of prettiness, but, at her best, realises successfully the beauty of the spots which she selects for her motifs. Although one of the best paintings in the room, that of *Beyond the Rainparts, Montrœuil-sur-Mer*, was beyond the scope of the exhibition—its reticent and natural expression was welcome; as were also the rich coloration and arabesque qualities of such views as *Trahartha Rocks, Sunrise from Lismore Castle*, and *In Castle Townshend Woods, 1918*.

POPULAR interest at the January exhibition at the Grafton Galleries (Grafton Street) centred probably in a newly discovered oil sketch by Aubrey Beardsley. This *Caprice*, a study of a woman in black with a dusky page in a scarlet Eastern dress, has been unrecorded hitherto, although, curiously enough, Mr. Aymer Vallance mentions in his *Iconography* the painting on the back of a masked woman in black, with a white rat before her. As a discovery, this *Caprice* is interesting, but as an essay in pictorial art, it is childish. The real attraction of the show was Mr. Glyn Philpot's contributions. In addition to a novelly treated and harmoniously coloured sketch of *Lococon*, Mr. Philpot presented a veritable *tour de force* in *The Forsaken Goddess*. At first sight this female head, with its morbid *za* flesh, full lips, and blue pupilless eyes, proved almost repellent; but its subtle qualities of paint, its elusive tones, its sympathetic, if somewhat sensuous, appeal, were impossible to ignore. Had not Mr. Philpot been an artist, this head would have been impossible: as it was, it fulfilled its purpose to a remarkably striking degree. Close to this, but not sufficiently so to jar the



SMALL FOUNTAIN
BY MARIA ANTONIETTA POGLIANI, ROME

eye, Sir John Lavery's *Aerodrome, Putney St. Mary*, showed up as a direct and forcible rendering of sunlight, whilst Mr. Harold Speed's *Road to Italy* and Mr. T. C. Duggdale's *Coster Girl and Child* were both interesting examples of their respective modes of expression. More than one canvas by Miss Emily Court might be cited as a successful essay in reasonable impressionism, her *Pathway to Hastings* being especially spacious in feeling. Amongst the compositions which, although superficially striking in arrangement or breadth of treatment, failed to satisfy in analytical particulars, must be classed Mr. Howard Somerville's *Laurita*. Similarly disappointing were contributions by Messrs. W. B. E. Ranken, G. Spencer Watson, Gerald Moira, Frederic

Whiting, and Mesdames Anna Airy and Flora Lion. Mr. A. J. Munnings' *A Valley* was a mere riot in paint; one felt that he had not time to do it properly. Mr. W. Lee Hankey's *Sunlight and Shadow* was a brilliant colour-note; Mr. Stanley Mercer's *Summer Afternoon* and *Summer Evening* were remarkable for their luminosity, if for no other reason; Mr. Cecil King's *Balcony on the Boulevards* was a lively and faithfully recorded night impression; but Mr. H. A. Olivier's *Summer is icumen in* was finicking and trivial; whilst Mr. John D. Revell's *Michael* was a quaint and intriguing vamp—an artistic sport rather than a serious achievement. Some of the more important works must be passed over in this critique, since they have seen the light elsewhere. But a meed of appreciation is due to *Kitten Horne*, by Mr. Oswald Birley; to the *Portrait of Sir James Buchanan*, by Mr. J. J. Shannon; and to scenes or subjects from the brushes of Messrs. John Crealock, W. W. Russell, and Frank Calderon. M. Paul Sarret was responsible for a large collection of drawings of British and Indian troops in Northern France, all valuable as records.

READERS will recall our notice, in October last, of the newly published book, *Pictures of Etaples*. Mr. Austen Brown has since placed on view at the Macrae Gallery ('95, Regent Street) the original water-colours from which the illustrations were

taken. Apart from their value as pictorial records, not a few are interesting technically, and special mention may be made of *Zee-Cat*, a pretty resquely devotional incident at the departure of the fishing fleet for the herring season—of an exclusively treated *Hazy Morning*, of the decorative *Le Bouquet*, and of the directly handled *Fish Market*. Mr. Austin Brown's long acquaintance with Etaples has well equipped him for the task of portraying a town so familiar to Britons.

Works by Gregory Arnold and others

THE January exhibition at the Burlington Gallery, 15, Green Street, Leicester Square was notable mainly for contributions by Messrs. Gregory Arnold and Leonard Richmond. The former showed some really interesting water-colours, of which *The Farm* instantly recalls itself to the memory. One has had but little opportunity of examining this artist's style, but assuming *The Farm* to be of his best, one can wish frankly to see more drawings on similar lines. Mr. Arnold aims at what may be termed, not inaptly, an elaborate simplicity; he has chosen a subject of no great importance in itself, contriving to invest the pyramidal composition with the sentiment necessary to hold the understanding eye. Mr. Leonard Richmond's work is more obviously complex; he forms rich tones and manipulates tumbled colour-clots with an almost sensuous appreciation. If his water-colours encroach occasionally upon the theatre, it would be idle to deny the forceful pattern of a pastel called *The End of the Storm*, or of a clever and freely handled oil-painting of *The Malvern Hills*. Mr. Montague Smyth presented some rather nebulous landscapes, his atmospheric treatment being best suited to *The Summer Moon*; his study of *The Flock* was distinctly Stott-like, but much less skilfully managed.



PANEL FROM COVER OF THE REIMSCHEID "CHAUCER"
BY MESSRS. SANGORSKI AND SUTCLIFFE

The Colour of the East was the generic title covering numerous small sketches by Capt. Will Longstaff of picturesque Oriental scenes, which were, perhaps, a thought stiffly handled in the manner. *Arie Mist* and *Draer et Eventide* displayed sympathetic feeling. In addition to these, several of Mr. Cecil Aldin's popular animal subjects and some over-generalised paintings by Miss Elsie H. Rowe were in evidence. It is interesting to note that the first English exhibition of Mr. Také Sato's work will be held at this gallery during February.

The Chelsea Pottery

AN all too limited exhibition of her latest models was held by Miss Gwendolen Parnell at the Chelsea Pottery (Upper Cheyne Row, Chelsea). In addition to types recalling the original Chelsea productions, but possessing a pleasing personality of their own, Miss Parnell has ventured upon a series of more individual subjects, ranging from statuettes of Henry VIII.

who, by the way, married Jane Seymour in the old church (hard by) to groups from the Russian ballet. These are rendered in an exceptionally charming, vivacious, and artistic manner. Miss Parnell is gifted with an exceptional power of design and modelling, whilst the coloration of her figures is always harmonious and in accord with the motives. Such admirably posed and sentiently conceived ornamental pottery cannot be anything else than welcome, representing, as it does, the true fusion of art and craft. Moreover, it is intriguing to find local decorative ceramics so close to the site of the old Chelsea works.

Modern Art at Stoke-on-Trent

THE Art Section of the Ceramic Society, founded during the war for the advancement of pottery design, is prefacing its second annual adjudicated exhibition of ceramics

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by an important exhibition of modern paintings. The fine arts have been largely neglected in the Potteries district, but it is hoped that this exhibition, opened on December 8th, at Stoke-on-Trent Town Hall, will be the means of forming the nucleus of a permanent collection of pictures and the provision of an art gallery. No exhibition of modern art has ever been held in North Staffordshire of the importance of this, and the society, in bringing it together, have endeavoured to exemplify most schools of present-day practice. Mr. Charles Sims, R.A., sends a landscape, just completed, *Forest Trees*, in which great strength of treatment and a high decorative sense are realised. Sir William Orpen, R.A., is represented by his stately and accomplished portrait of the Countess of Rockavage; and Mr. J. S. Sargent, R.A., by his brilliantly painted *Albanian Olive Gatherers*, from the Manchester Gallery. Sir John Lavery, R.A., contributes a delightfully spacious, atmospheric, and broadly treated seascape, *A Grey Day, Tangier*, and Mr. Arnesby Brown, R.A., is represented by his impressive landscape with cattle, known as *The Grey Cloud*. One of the great works of the show is by Mr. W. Strang, R.A., *A Rustic Idyll*. His composition of peasant figures approaches to the grand style, and his rich colour-scheme and tonal qualities make it a notable work.

There are several paintings by Mr. A. J. Munnings, A.R.A., the most important being his vivacious *Point-to-Point Meeting*, and his most recent *Tag Island*—a decisively painted landscape with figures in strong evening sunlight. Other works include two characteristic pieces by Mr. D. Y. Cameron, A.R.A., *Morar and Dunstaffnage*; a seascape and a landscape by William McTaggart; Mr. Charles Ricketts' impressive *Danaides and Montezuma*; a flower subject, delightful in its gradations of flat tones, by Mr. George Clausen, R.A.; a sunny landscape with figures, *Epping*, by Mr. Philip Connard, A.R.A.; a ruggedly strong landscape, *Loup Scar, Wharfedale*, by Mr. Richard Jack, A.R.A.; *The Italian Soldier, No. 2*, by Mr. Glyn Philpot, A.R.A.; an accomplished low-toned painting of *A Lady in a Wolverine Cape*, by Mr. C. H. Shannon, A.R.A.; a landscape, realising a wintry atmosphere, *Killin*, by Mr. George Houston; *A Toy Maker*, by Mr. Harold Knight; a beach scene with bathers, *Youth*, by Mrs. Laura Knight; and other contributions by Mr. Wilson Steer, Mr. Walter Sickert, Mr. C. J. Holmes, Mr. Harold Speed, Mr. E. A. Hornel, Miss Sylvia Gosse, Mr. Tom Mostyn, Mr. C. R. W. Nevinson, Mr. Paul Nash, and Mr. John Nash.—E.N.S.

ANOTHER engaging display of modern pottery was held at the Twenty-one Gallery (Durham House Street, Adelphi) by Mr. Alfred and Mrs. Powell Pottery. Louise Powell. The main feature of their productions is the way in which lustre is introduced without detracting from the general massing of the designs. In many cases Mr. and Mrs. Powell have harked back to old wares, but have taken care to preserve the individuality of their own patterns. Some examples bearing silver lustre arabesques relieved against a dead-black ground are both striking and well

considered. Inasmuch as the majority of the articles are useful as well as ornamental, they are the more to be commended.

MR. GUSTAVO DE MAEZTU belongs to the Basques; it is claimed that "the archaicism in his art is the true expression of his country, which up to the present time retains an archaic element untouched by the enormous modern development of Spain," and also, one supposes, by the influence of such giants as Velasquez and Goya. Mr. de Maeztu's personal attitude towards painting is summed up in the statement that he "wishes to retain in his art the eternal emotions of Love and Death, and to see the Sacred Rhythm of the Archaic Form through the eyes of a modern man." The fact of the matter appears to be that, representationally, Mr. de Maeztu goes for pattern and luscious colour; but it must be confessed that his productions often succeed only in being noticeable without possessing the advantage of being particularly interesting. Defects of draughtsmanship are accounted for by the archaic attitude, but one is not prepared to accept unreservedly Mr. Maeztu's handling of oil-paint, which is frequently lamentably coarse. Of the large canvases the twin *Betrothed of Vox-Mediano* were as successful as any in largeness of conception, but the allurements of his *Eve failed to repay analysis. It seemed unnecessary in the latter case to push the archaic manner so far as to depict an otherwise fully-developed young woman with a noticeable lack of base to her skull, but even this might have been overlooked had the general technique been satisfying. The "archaic" treatment of the charcoal studies engendered a strong family likeness between them, but despite this, one of them, a female torso, displayed Mr. de Maeztu's expression to considerable advantage. Another excellent sketch was observable in a small cartoon for a mural decoration at a club in Murcia, *The Levants Offering to Spain*, which was both dignified and well schemed.*

SOME time ago we devoted space to a consideration of the methods of "the candle-light artist," Mr. H. Keyworth Raine, another example of whose "The Candle-light Artist" work was exhibited recently in the vestibule of Savoy Court, in the hotel of that name. This latest of Mr. Raine's productions is a *Portrait of Mrs. Attwood, wife of Lt. W. H. V. Attwood, R.A.S.C., M.T.*, a charming subject, which enabled the painter to display his appreciation of line and composition to advantage. Unfortunately, the position of the picture was unfavourable to serious inspection, so that one may be doing Mr. Raine an injustice by suggesting that the treatment appeared to be a trifle hard, and the colour-scheme not all that might have been desired.

THE proposal to convert the Castle of Vincennes into a central War Museum and Memorial Paris Notes is arousing no little enthusiasm over here. This ancient edifice, which, like the Tower of

Louis XIV., and the functions of a palace, prison, and fort, is now entirely obsolete for the last-named purpose. It was the residence of every King of France from the time of Saint Louis, until Louis XIV. abandoned it for Versailles. The present building was largely erected by Charles V., while splendid decorations were contributed by the artist Antoine Henri, and the land and Mazarin died there, and it was the scene of the execution of the Duc d'Enghien.

The plans for placing the castle under the control of the Ministry of Public Instruction include proposals for the inauguration of a library, in addition to the museum, the nucleus for this having already been assured through the generous donation of a large collection of documents on the war, brought together by Monsieur and Madame Leblanc, who commenced their self-imposed task at the commencement of the conflict.

Some sixty water-colours by Louis Dauphin are now to be seen at the Galeries Georges Petit; these are not only cleverly executed, but show good choice of subject, with originality and picturesqueness in treatment. The artist's feeling for colour is remarkable; for, while revelling in strong effects, he avoids any hint of discord. He has undeniable spontaneity, combined with real inspiration and distinction of style.

Of considerable importance, too, is the little Exhibition of Minor English Artists, as it is named, though it would be more appropriately called a representation of English pastellists and water-colourists. The display, comprising some sixty small but charming works, is to be found at Messrs. Bouhy's, No. 3, Rue Edouard VII. That artist of delicacy and charm, Mary Benwell, is represented by a delightful little series of pastels, while there are also works by George Chinnery, Miss Clegg, an artist whose pictures have been ascribed so often to Lawrence, and Cowden. The exhibition also contains examples of the three Hamiltons—Hugh Douglas, Gustav, and William. And, as might be expected, there are specimens by Downman, Edridge, Gardner, Ozias Humphry, and Mathew William Peters. Other artists represented include G. H. Harlow, Miss Jones, J. J. Masquerier, Peter Romney, and Henry Morland. The Russell family is represented in its entirety by some small works of high quality. And finally there are works by Henry Singleton, Francis Wheatley, and Samuel de Wilde.

The comprehensive preface to the catalogue, which actually occupies more space than any other part of it, represents a clever attempt to convey a sense of the atmosphere of the Georges, for it touches on some of the lighter aspects of the period, following this up by a short history of those good old times, their tendencies and the painters that flourished in them, pointing out the influence which the greater men exercised over the lesser, and the style of each.

Hardly comparable with the foregoing exhibition, though nevertheless worthy of mention, is that of the Modern Fruit and Flower Painters at the Gallery of the Society of Agriculturists at the Cours la Reing. This contains some specially fine paintings of chrysanthemums.

The death of Roll, President of the Société Nationale

des Beaux Arts, means a real loss to modern art and artists. From the decorative standpoint, his work followed worthily in the footsteps of his master, Puvis de Chavannes. For though he was the pupil of Gerome and of Bonnat, his finest decorative work clearly shows the influence of the more modernist painter.

A highly interesting exhibition of British pastels and tinted drawings is now being held at the Barbazanges-Gallery, including a choice selection of works by artists in the first-named medium, and a number of clever and witty drawings of Rowlandson, Gilray, and other caricaturists. Among the most attractive of the pastels are the portraits of the Rev. and Mrs. Patrick, by John Russell, exhibited for many years at the South Kensington Museum. Other examples by the same artist include the delightful *Child with the Owl*, illustrated in THE CONNOISSEUR of December, 1918, a *Child with a Candle*, and portraits of Claude de Crespinay and his wife. These last two pictures were executed by Russell just after he left the studio of Francis Cotes, an artist who is well represented, as is also his brother Samuel. There are good specimens of Thomas Frye, Knapton, and Highmore; a charming portrait of Miss de Crespinay, by Catherine Read; and several characteristic works of John Raphael Smith.

Masquerier is represented with the head and shoulder portraits of Miss Mellon and of Miss Simpson, illustrated in the December number of THE CONNOISSEUR; Chinnery by some works of his finest period; and the brothers Romney—George by a sketch of Lady Hamilton, one of the strongest and the most characteristic pastels of the English master; and Peter by works which will stand comparison with those of his greater brother. Other artists shown include Christopher Pack, Mary Benwell, George Harlow, William Hamilton, Pope, Downman, and Dance; while Constable is seen to advantage in a number of water-colour sketches, formerly belonging to his sister.—R. R. M. S.

THE organisation and rearrangement of the museum of the Santa Casa di Loreto, which is now proceeding, is one of considerable artistic interest.

Art Notes from Italy It was at Loreto that the great Renaissance painter, the pupil of Bellini, and contemporary of Titian, Lorenzo Lotto, painted many of his altar-pieces; and it was to the Santa Casa that, in his old age, when he was becoming blind and infirm, he retired, and died in or about 1556.

The paintings by Lotto, eight in number, collected here in the first room of the museum, are not, perhaps, among the most inspired and richly creative of his works, but reveal to us much of his exquisite feeling. Their subjects and dates are: *The Woman taken in Adultery* (1520), *S. Sebastian, Rose, and Christopher* (1532), *The Adoration of the Holy Child* about 1535, *The Baptism of Jesus, His Presentation in the Temple, The Sacrifice of Melchizedek, S. Michael overthrowing Satan, and The Adoration of the Magi*. Among these, that of S. Sebastian and his fellow-saints is to be noticed for the beauty of the landscape, and the *Adoration of the Holy Child* has been

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marked out by Berenson for its wonderful modernity of feeling in the colour symphony which it presents.

No less interesting is the arrangement of the Gallery of Cesena, which has been recently taken in hand most efficiently by Count Malaguzzi Valeri. Here the Director of the Bologna Gallery has rearranged the rooms, placing in them some specimens of fine old furniture and given space to the paintings on the walls, which last he had covered with a luminous neutral tint. In the first room the great Francis painting of *The Presentation*, with the mystic beauty of that fine master, takes the place of honour; and is followed in the succeeding rooms by Innocenzo d'Imola, Sacchi, Reni, and (Room II. by Guercino, Domenichino, Elisabetta Sirani, and a fine *Sacrifice of Iphigenia*, which may be from that fascinating and much-travelled Venetian (whom I consider a precursor of Tiepolo), Bastiano Ricci.

I have received notice from the Secretary of the Venice International Exhibition that this series of brilliant exhibitions, which was interrupted by the war, will be renewed, and that the Twelfth International Exhibition of the City of Venice is now fixed to open on April 15th, 1920, on the lines of previous years. The exhibition is organised by the Commune of Venice, and its President is the Sindaco of that city, Filippo Grimani. It will include paintings, sculpture, miniatures, drawings, lithographs, and decorative art. All works for exhibition must be delivered at the palace of the exhibition in the public gardens of Venice not later than March 10th.

These Venetian exhibitions, always admirably organised, have supplied a great stimulus to modern Italian art, which has thus been frequently brought into touch with all that was most alive in the art of the world. Many artists in Italy are already preparing their work for the coming exhibition, and I happen to know this is the case with the clever Roman sculptress, Maria Antonietta Pogliani, who exhibited—generally large work in sculpture—with success in past years. Since 1914 this artist has turned her attention in plastic art to work of a decorative character, in silver and bronze as well as marble, such as table centres, mirror-frames, garden fountains, and statuettes. One, an indefatigable worker, and an enthusiast for her beautiful art, Madame Pogliani—who won golden opinions in London when she visited us here in 1913—has now for some months laid aside her work with the chisel, limiting herself to modelling some bust or decorative object.—S.B.

EVERYBODY complains about the continuous rise in the prices of marble, bronze, canvases, brushes, and other artistic requisites. Frames are out of reach of the poor painter, but these difficulties do not deter artists from holding exhibitions, which are overflowing all the small galleries and rooms available in Brussels. Each exhibitor is selling a number of his works, but, unfortunately, the "nouveau riche," who constitute the chief purchasers, buy without discrimination, their want of taste frequently leading them to secure the poorest productions. Their patronage may lead to a revival of art, but in the meanwhile they require to be educated.

Brussels Art Notes

Among the recent exhibitors may be mentioned Mr. Van den Eeckhoudt, whose display of landscapes is conspicuously strong and striking. The influence of Cézanne and Gauguin is displayed in each of his pictures, yet the new-comer manifests a decorative instinct of his own. Several of his large panels, shining with glorious hues, carried out in simple, sunnery schemes, express the beauties of the trees, the fruits, the flowers of the south, with a sort of strenuous exaggeration extremely effective. One would like to commission Mr. Van den Eeckhoudt to decorate a wide hall or staircase, where an atmosphere of joy and optimism would arise from his interpretations of beautiful smiling scenery. Sometimes the painter shows more refined and delicate notes. I should mention an almond tree in bloom with a background of sea, cliffs, and clouds. Such a picture did not appeal to the "nouveau riche," but was bought at once by one of the best artists of the present Belgian school, Theo Van Rysselberghe.

Albert Baertsoen, the well-known painter of Flanders, arranged a large exhibition of his works at Paris, in the Galeries Georges Petit, which proved an enormous success. The French critics highly praised our compatriot, and all acknowledged that his exhibition is one of the most important events of the artistic year in Paris. The duration of the show had to be extended owing to the affluence of visitors and purchasers. Baertsoen made a selection of his pictures painted in London during the war, where John Sargent lent him one of his studios, and of earlier works left by him in Ghent that he was lucky enough to recover on his return. It formed an impressive collection.

As foretold, steps have been taken by the Government and the municipality to provide Brussels with large and convenient buildings for exhibitions. These buildings are to be erected according to swift American processes, and may be partially inaugurated next summer with a large international art exhibition. The architect chosen is Mr. Victor Horta, who stayed in the United States during the war, where he made a deep study of modern techniques and plans.

An important exhibition of Belgian art will be held in April next at Lisbon (Portugal), and the same will be transferred later to Rio de Janeiro (Brazil).

We had a large number of exhibitions during December. Three of them were particularly striking, namely, the exhibitions of works by MM. Willem Paerels, Camille Lambert, and last, but not least, the engraver, Auguste Danse, who is over ninety years of age, and still produces highly interesting drawings and original etchings. M. Paerels, who, though Dutch by birth, is a naturalised Belgian, paints in a rather broad personal way, and exhibits portraits, landscapes, sea-pieces, studies of still-life, carried out in a clever manner, different in each case, and always equal to the subject rendered. M. Camille Lambert was known in pre-war times for his bright and fanciful pictures of wordly seaside life, carnivals, and dances. He has now taken to landscapes, in which he places human beings, bathers or holiday-makers, dressed in vivid hues. M. Camille Lambert's art is fanciful, full of

the joy of life and optimism. Such an artist would effectively paint happy decorations for a large hall, a "Palais des Fêtes," somewhere — P. L.

THE heights to which the modern bookbinder's craft can rise are demonstrated in the sumptuous decking of a

A Wonderful Kelmscott *Chaucer* folio, carried out by
Binding Messrs. F. Sangorski and G. Sutcliffe
1, Poland Street, W. 1., for Mr.

Chas. J. Sawyer. The decoration of the brown levant morocco binding has necessitated the use of 700 separate pieces of inlaid leather, 7 pieces of mother-o'-pearl, 109 garnets, 27 small rubies, 15 moonstones, 15 topazes, 15 amethysts, 8 avanturines, 2 pieces of lapis-lazuli, and a small sapphire. As will be gathered from our illustration, which shows but a portion of one cover, the design is reminiscently medieval, although no slavish spirit of imitation has been permitted to interfere with the development of modern feeling. The armoriai occurring in various parts comprise the Royal Arms, and the achievements of Chaucer, the City of London (where he was born), Westminster (where he died), and of his patron, John of Gaunt. Devices emblematic of Chaucer's works also figure in the scheme.

AN intriguing bibliographical catalogue on aerostation—the first of its kind to appear in England—is issued by

Bibliotheca Aeronomica (Maggs Bros. 5s. net) Messrs. Maggs Bros. (34 and 35, Conduit Street, W.). The evolution of flying is demonstrated by a series of books and engravings, from which some thirty-five illustrations have been levied to enhance the interest of the text. It is noticeable that a large proportion of items is priced at sums well within the reach of the small collector.

THE late Mr. J. Coutts Michie, who died suddenly in December last, was born on July 29th, 1861, being the third son of the late Henry Michie. The late J. Coutts Michie, A.R.S.A. Whilst yet young, he displayed a leaning towards painting which resulted in him receiving instruction under Mr. Joseph Farquharson, R.A. The next step was to the R.S.A. schools, and thence to Rome and Paris, being the recipient of a medal at the Paris Salon of 1898, whilst his travels led him at different times into Spain and Morocco, where he made his home at Tangier for several years. Having been elected an A.R.S.A. in

1894, he acted also on the executive committees for the Franco-British and Rome exhibitions in 1907 and 1911 respectively. With the exception of occasional essays in portraiture, Mr. Coutts Michie was essentially a landscape painter. He exhibited a considerable number of works at the Royal Academy, his first canvas to be hung there being *Crossing the Ford* 1891, but it is probable that his talents will be remembered longest in the North. At Aberdeen, especially, his memory will kept green by the fact of his being one of the founders of the Aberdeen Art Society. In 1909, Mr. Michie married the widow of the late George M'Culloch, famed to connoisseurs as the accumulator of the picture collection known by his name.

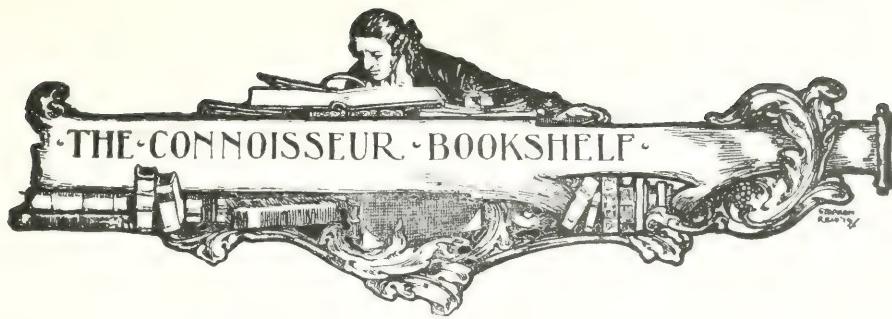
THE twelfth annual report of the National Museum of Wales makes it very clear that this institution is, under the able directorship of Dr. W. Evans

National Museum of Wales Hoyle, maintaining its career of public utility to good purpose. The Welsh naval and military section has been enriched by a number of specimens received from the local War Museums Association, whilst considerable progress has been made in the formation of the Welsh portrait and topographical collections, one of the most important accessions to the latter being Lord Aberdare's gift of 396 pencil drawings by Penry Williams. Water-colour drawings by Samuel Owen, H. J. Williams, S. R. Williams, R. B. Davies, and J. Price, Welsh artists hitherto unrepresented in the museum, have been acquired. Two of Rossetti's pencil studies for his figure of *David* in Llandaff Cathedral have also been purchased. The archaeological department is richer by an anonymous gift of a collection of dolls of all ages, formed originally by Mr. Edward Lovett.

IT is satisfactory to note that Mr. Ernest Leggatt, of Messrs. Leggatt Bros., has been presented with a Georgian

Presentation silver inkstand by several habitués to Mr. Ernest Leggatt of Christie's, who wished to mark their appreciation of his services to art. Since the death of the late Hazell Vicars, the doyen of art dealers has fallen to Mr. Leggatt, who, not content with merely confining his labours to the demands of his calling, will be remembered particularly by his presentation of a collection of documents and illustrations connected with Fred Walker to the British Museum.





THOUGH Major-General Younghusband, the keeper of the Tower, and Mr. Cecil Davenport, who has already

"The Crown Jewels of England," by Major-General Sir George Younghusband, K.C.M.G., K.C.I.E., C.B., and Cyril Davenport, V.D., F.S.A. (Cassell & Co., Ltd. £3 3s. net)

written a book on the subject, combine in producing a highly interesting account of *The Crown Jewels of England*, the most attractive feature of the volume is the fine series of colour-plates illustrating the most important items of the regalia. These are admirably executed, the illustrations of the various crowns being especially good. They are seven in number, and include St. Edward's crown, the state crown, the crown of India, the crown and diadem of Mary of Modena, and the crowns of the Queen Consort and the Prince of Wales. In all of these the sheen, coloration, and lustre of the various jewels are suggested with great fidelity, and the general effect of the plates is rich and striking. Many other articles of historical interest are also illustrated in colour, and there are numerous line drawings. Though the crowns are the most attractive articles in the regalia, they are by no means the most ancient. The oldest is the St. Edward's crown, made for Charles II., after the pattern of the former crown destroyed by the Commonwealth. This, though altered from time to time to fit the heads of the sovereigns who have been crowned with it, remains in all essentials

substantially the same as the day on which it was made. The Imperial state crown only dates from the accession of Queen Victoria, but to atone for its modernity, it is decked with some of the most ancient of the state jewels. One of the most famous is the large spinel ruby, which, in the fourteenth century, belonged to the King of Granada. It was the cause of his death, for Pedro, the cruel King of Castile, coveting it, killed him and took possession of the jewel in 1367. Pedro gave it to the Black Prince as a reward for the victory gained by the latter over the King's enemies at Nagira. Henry V. wore it at Agincourt, and it now forms one of the greatest treasures among the crown jewels. Another jewel in the crown with high historic claims is the sapphire, reputed to have been in the coronation ring of Edward the Confessor. A more famous stone, the Koh-i-noor, is set in the Queen's crown. Legend states that it brings misfortune to any male wearer, but exercises no malign influence when worn by a woman; hence its position in the Queen's crown instead of in that of the King. The state crown of the latter, however, is adorned with a still larger diamond, the smaller of the two stars of Africa, into which the Cullinan diamond was cut. The larger of the two, which is five times the weight of the Koh-i-noor, is set in the King's sceptre. The authors of the book might have lingered longer on the romantic side of their story with advantage. They fail to note the superstition connected with the Koh-i-noor; they do not tell the story of the finding of the ring of Edward the



ARANA AND PHARPAR

FROM "THE LAST CRUSADE" (JOHN LANE)

Connoisseur, the one from which the ampulla—supposed to have come from the tomb of King Edward the Confessor—was taken off the monarch's finger. This was the ring which legend relates was given by the King to St. John the Evangelist, when the latter appeared to him in the guise of a pilgrim. Later on the ring was restored to Edward with a message announcing the exact date of his death. It would have been well to point out, in connection with the description of the ampulla and golden spoon used for the anointing, that in former times not only were the kings of England anointed, but also their queens. This privilege was one peculiar to the Queen Consorts of England and France. The ampulla and the golden spoon are the oldest pieces of the coronation plate, and, though much restored, obviously date back to very early times. Most of the remainder of the plate was made for Charles II., the bulk of the ancient pieces having been melted down during the Commonwealth. Perhaps the oldest object of all connected with the coronation is the throne known as St. Edward's chair, the seat of which is formed by the "Lia-fail," the stone of destiny brought from Scotland by Edward I. The chair was made in the reign of that monarch, and the stone, reputed to be Jacob's pillow, was undoubtedly regarded as a venerable relic in the time of Kenneth II. of Scotland, who placed it in Scone Abbey, A.D. 850. Taking them as a whole, the English crown jewels are the oldest, possess the greatest historic interest, and are by far the most valuable of any in Europe, and the handsomely mounted volume issued by Messrs. Cassell does justice to both their magnificence and their history.

Twenty-four Nature Pictures by E. J. Detmold

Produced in facsimile edition of first proofs

Limited to 500 copies, signed by the artist

(J. M. Dent & Sons, Ltd. £5 5s. net)

Mr. Detmold's "Nature Pictures," if appealing more to the student of nature than to the cognoscenti, are certainly among the most beautiful and attractive plates of their kind that have yet been produced. Mr. Detmold takes for his theme twenty-four of the best known British birds and smaller wild animals, picturing them in their natural surroundings, with a fulness and accuracy of detail that should delight ornithologists and botanists. Mr. Detmold, however, is emphatically an artist as well as a naturalist. His work is always decoratively conceived; he shows considerable skill in his arrangement, and his colour-schemes are always harmonious and characterised by refinement and delicacy. Hence his work, while suggesting the appearance of the birds and animals and their surroundings with equal exactitude, possesses a pictorial value denied to the productions of most naturalist painters. The set of plates, if attractive to any one possessing a taste for natural history, should make an ideal adornment for a nursery or schoolroom. The pictures—with their wealth of beautiful detail of fur and feather, blossom and grass—would unconsciously inculcate a love for and an appreciation of nature in the minds of juveniles; and the effective, yet simple, treatment of the objects in the pictures would afford them valuable instruction in drawing

and colour. It is difficult to single out any of the plates for special mention; but the picture of a family of hedge-hogs lazily taking their repose in a shady nook, amid a profusion of mushrooms and red berries, is one that should be mentioned as a charming idyll of wild life presented in beautiful colour. Another of a dormice family disporting themselves in a hedge, with clusters of ripening blackberries, hips and haws in profuse luxuriance on all sides, makes a similar appeal. Mr. Detmold is also highly successful in his pictures of birds, the representations of the herring gull with its wide-spreading wings poised for a dart down to the surface of the sea, the more modest-looking little wren in a bower of wild roses, and the green woodpecker at work on the trunk of a tree, being among the more effective from a pictorial standpoint. One must not forget to mention the one or two excursions of the artist into marine subjects, in which his picture of a lobster is highly successful. His least convincing pictures are those of the hare and owl, but even these are characterised by the delicacy and refinement inseparable from his work, and in less beautiful company they would be deservedly admired.

SIR WILLIAM BLAKE RICHMOND's book may be termed a gossiping guide to Assisi. One uses the term without any sense of disparagement, for Sir William's gossip is of a fascinating kind, comprising interesting autobiographical reminiscences, vivid descriptions of places and people, old-world legends, and criticisms of works of art, all written in clear and attractive English, and informed with a wealth of archaeological knowledge which, though never obtruded, is always in evidence. To add to the attractions

of the volume are a wealth of beautiful illustrations in colour, not of the scenes depicted in orthodox guide-books, but chiefly of out-of-the-way old-world spots hardly touched by the foot of the tourist, interiors of ancient monasteries, bits of Italian villages, little vistas of scenery all glowing with Southern colour, and patched with bright sunlight and deep shadow, and forming such attractive visions that one feels an intense desire to leave the bleak murkiness of an English January and set out for Southern climes. Very beautiful are these drawings of Sir William, not pretty like the majority of colour book illustrations, but impressed with conviction and depth of feeling, so that the most resplendent of them are characterised by a certain reticence and austerity, a solemnity that accompanies all the higher evocations of loveliness. In his letterpress, Sir William begins by taking us back fifty years ago, when Assisi was almost an unknown place to most Englishmen, and England was even more unknown to the Italians. The proprietor of the then wretched little inn at the place seriously asked Sir William whether Great Britain could boast of such a fine establishment, and, when the latter diplomatically replied that he did not know a single inn in England

similar to the one in Assisi, he boasted of his triumph all round the district. But now even the poorest children are instructed in geography, and show a surprisingly intelligent interest in foreign lands, a development brought about by the immense emigration of Italians abroad. Though the people change and Italian inns now attain a higher standard, the beauty-spots remain the same, and the fine examples of Italian architecture and art in the neighbourhood are unaltered. To these Sir William forms a loving and intelligent guide, and all who are interested in the story of St. Francis will find that they will better appreciate the saint and his surroundings by reading Sir William's book.

The British Academy: Fourth Annual Lecture on "A Master Mind" Leonardo da Vinci, by C. J. Holmes (Humphrey Milford. 2s. net)

ONE of the most interesting functions at the British Academy is the annual lecture delivered under the terms of the Henriette Hertz Trust by a well-known man of letters on "A Master Mind." The subject selected for the last lecture was Leonardo da Vinci, an appropriate theme for the year of the fourth centenary of the painter's death. The Academy is also to be congratulated on its choice of lecturer.

Professor Holmes is a man of widely varied accomplishments, and so is able to better appreciate than most writers the wide scope of the talents possessed by the most versatile genius of the Renaissance. Though Leonardo lived during the Renaissance, as Professor Holmes justly points out, he was not a product of it. He gathered little, if anything, from the classical authors; his outlook was essentially modern, and even his style of writing owed more



EGLISE ST. GORY, CAMBRAI
FROM 'SELLING WITHOUT A MASTERS' (T. C. AND F. C. LAFAY)

to that of Dante than to the literature of ancient Rome or Greece. Vasari, whom most subsequent biographers have followed, sketched him as a "glittering, unstable, unpractical figure." Professor Holmes tells us that we must revise this estimate, and furnishes good data for the change, giving, indeed, the most coherent presentment of the enigmatical figure of the artist that has yet appeared in print. His clue of the enigma is that Leonardo was not primarily an artist, but a great man of science, gaining his living as much or more by his engineering talent than by his painting. The whole range of art, philosophy, and science came within the scope of his transcendent intellect. Professor Holmes describes him as "a Darwin in the age of the Borgias!" The analogy is almost perfect as regards his mental temperament, but to get an idea of the extent of Leonardo's powers, one must suppose Darwin gifted with genius of the highest order in both

painting and sculpture, and endowed with talents for practical engineering more varied than those of the Brunels. In a later and more enlightened age, Leonardo might have employed his genius to greater advantage, but the ignorance and superstition of his times allowed him little opportunity for its display. To have publicly expounded his theories—true as they have since proved to be—regarding the antiquity of the earth, and the origin of species, would have brought him within the grip of the Inquisition; his engineering talents, which might have regenerated his country by anticipating modern irrigation works, were requisitioned only for war, while many of his foreshadowings of modern inventions—the aeroplane, for instance—could not be practically developed because of the impossibility at that time of attaining adequate motive

power in a sufficiently small space to work them. Thus Leonardo's prodigious genius could only attain full expression in one direction, that of art, and his achievements in this sphere were limited by his boundless activities in other directions, and his fastidiousness in only labouring at his work when he was in congenial mood, and rejecting everything not worthy of his highest powers. The result was a small output, though this was of the highest quality, and showed a perception of technical possibilities and an appreciation of psychology far in advance of his contemporaries. The result is that until recent years neither the character nor genius of Leonardo has been properly appreciated; something of the taint of the charlatan clung about the reputation of one who professed to have such rare gifts, and yet had left behind him so little. From this he has been freed, largely by recent researches among his manuscripts. These are not altogether easily accessible to English readers, and those who wish to have a concise, well-informed, and brilliantly written summary of the great painter's achievements and aspirations cannot do better than turn to Mr. Holmes's lecture.

TWENTY-FOUR of the most effective of the caricatures of Mr. Edmond X. Kapp, recently shown at the Little Art

"Personalities,
Twenty-four
Drawings," by
Edmond X. Kapp
(Martin Secker,
21s. net; a limited
edition at £3 3s.)

Rooms, Adelphi, have been reproduced in a well-mounted volume, for the benefit of those numerous visitors who were unable to secure examples of the originals. The reproductions are executed in excellent style, and appear in such good guise that many purchasers of the book will regret that they are not inserted loosely in the volume, so as to be available for framing, instead of being securely bound. Mr. Kapp may be described as impressionistic in his methods; he follows no set rules, but varies his style to suit the idiosyncrasies of his victims. A few of his works are almost straightforward portraits, but generally he indulges in pronounced exaggerations to emphasise the humorous side of his subjects, yet these exaggerations but emphasise the salient points of the likeness. Gifted with inimitable humour, strong psychological insight, and a fluent and incisive pencil, Mr. Kapp, as the outcome of a single exhibition, has placed himself in the front rank of caricaturists. Among the best works included in the volume must be counted the portrait of Joni Noguchi, the Japanese artist, an admirable likeness hit off in a few deft brush-strokes, and expressed with great decorative feeling. The austere countenance of Viscount Morley is portrayed in a few forceful lines, scarcely more than a dozen, and though a caricature, it is also a convincing presentment of the venerable statesman. The caricature of G. K. Chesterton is more exaggerated, and therefore, perhaps, not so effective; but no one could mistake the picture for that of any other individual. The two musicians, Sir Thomas Beecham and Sir Alexander Mackenzie, are both depicted with inimitable humour and truth. Sir Edward Edgar is nearly as good, and there is a delightfully amusing drawing of the Duke

of Devonshire. Augustus John, Wyndham Lewis, and Jacob Epstein are among the artistic celebrities portrayed, while politicians are represented by the Rt. Hon. C. F. G. Masterman and Viscount Milner, the Church by the Bishop of Norwich, and literature by John Masefield. Altogether the volume contains one of the most striking, original, and amusing series of caricatures that has been published of recent years.

Nineteen Early Drawings by Aubrey Beardsley,
belonging to Mr. Harold Hartley, of Brook House,
North Stoke, S. Oxon, with an Introduction by
Georges Derry. (Privately Printed)

THE reproductions of nineteen drawings made by Aubrey Beardsley, while a scholar at the Brighton Grammar School, are interesting as the earliest known examples by the most original black-and-white draughtsman of modern times. They form a series illustrating Book II. of Virgil's *Aeneid*, in a style probably inspired by the plates in Gilbert A'Beckett's *Comic History of England*, and show a considerable fund of humour and a power of easy and vigorous expression. Crude as they are, they display unmistakable artistic talent, though hardly giving any hint of the highly wrought decorative manner which he was to make peculiarly his own. The drawings were given by Beardsley to a school-fellow named Berry, who some years ago sold them to Mr. Francis Edwards, from whom they passed to their present owner, Mr. Harold Hartley. The latter has had them published in a tastefully mounted quarto folio, containing, besides the drawings, an introduction, written by Mr. Georges Derry with discretion and good taste. The edition, which is limited to 150 copies, should possess an appeal to Beardsley collectors anxious to possess a complete set of the artist's works, for this is the first time that any of the nineteen drawings have been reproduced.

MR. DONALD MAXWELL was one of the official artists of the Government, and was despatched on the track of

"The Last Crusade, 1914-1918,"
by Donald Maxwell, with
100 Sketches in
Colour, Mono-
chrome and Line
(John Lane,
25s. net)

on top of one another, and enlarged with each increase of family until they appear like colonies of beehives. From Taranto he sailed to Port Said, and from there—by various means of locomotion, including aeroplane—traversed the length and breadth of Palestine as far north as Damascus. His adventures form the theme of a lively and entertaining book, filled chiefly with the humours of war and travel, though occasionally he writes in a more serious vein. Yet, interesting as is Mr. Maxwell's letterpress, the leading attraction of the volume will be found in the reproductions of his water-colour and monochrome

drawings. These possess great artistic merit, their only failing being that they are generally apt to give too pleasing an idea of the scenery they depict. This failing, however, will probably be considered a virtue by most of the readers of Mr. Maxwell's book, who will revel in the charm of his attractive colour. Two or three plates are devoted to Italian scenery, including a poetical Turner-esque effect of *Dawn in the Alps*. There are two of Egypt, and the remainder are devoted to the Holy Land; the most pleasing of them, perhaps, being an evening effect at Damascus and a view of Jaffa by starlight, the white buildings of the port telling out in effective contrast against the deep blues of sky and sea. Generally, Mr. Maxwell's sketches do not suggest much idea of conflict, but here and there a sunken steamer, an aeroplane, or guns in action, serve to remind the reader that the volume is a record of war-like operations. In both his monochrome and colour Mr. Maxwell's work is characterised by fluent and crisp handling, and an eye for picturesque arrangement, while his colour is always harmonious and effective, characteristics which go far to make his volume one of the most attractive books which the war has yet evoked.

THE seventy-second issue of that invaluable dictionary of current national biography, *Who's Who*, made its appearance with a substantial addition

"Who's Who,
1920"
(A. & C. Black,
Ltd. 4os. net)

of fresh names. It now contains biographies of over 30,000 people, occupying nearly 3,000 pages of letterpress, and there is no English man or woman of note whose record cannot be turned up instantly in its pages. The obituary list appears exceptionally heavy, recording the deaths of nearly a thousand people of distinction which occurred during 1919, the record being so well up to date that the names of comparatively recent victims, such as Sir E. A. Waterlow, appear. There are no new features to record, as long experience has now stereotyped the publication into a form which it is practically impossible to improve. Each year the utility of the work grows greater, until now it has become a national institution, indispensable to everyone who in any way mixes with persons of note, and probably the most frequently consulted publication of any of the annual works of reference.

MISS JESSIE SMITH'S illustrations to Kingsley's ever-popular classics for children are among the most charming

"The Water
Babies," by
Charles Kingsley,
illustrated by
Jessie Willcox
Smith (Hodder &
Stoughton. £1 net)

colours issued recently, and the handsome volume in which they are enshrined has rarely been surpassed in attractiveness among publications intended for a juvenile audience. Miss Smith's contributions to it comprise a dozen full-page plates in colour, and numerous drawings in monochrome. One of the most delightful of the former is the picture of Tom straying into the bedroom of the Squire's daughter, in which the soot begrimed little sweep makes a pathetic yet pretty figure.

Metamorphosised into a water-baby, Tom appears delightfully infantile, surveying the wonders of the world below the surface of the waters with that pensive seriousness with which babies are wont to regard anything new or unexpected. The scenes under the sea afford Miss Smith an opportunity for the introduction of delicate and beautiful colour, while denizens of the deep are depicted with a quaint seriousness, destitute of any element of caricature, that should endear them to the juvenile mind. Miss Smith's monochrome work is equally good, but in presenting this the publishers have utilised it not so much to elucidate the text as a decorative embellishment, and most of the designs are duplicated, some of them several times. This is a pity, for childish readers dislike repetition, and the addition of a few designs as substitutes for the duplications would have added to the interest of the book.

MR. J. HULLAH BROWN'S *Sketching without a Master* is a practical treatise for workers in pen-and-ink, detailing

"Sketching with-
out a Master," by
J. Hullah Brown
(T.C. & E.C. Jack
6s. net)

at full length all the stages to be surmounted before a tyro can become an efficient artist in the medium. It is written with clarity and conciseness, well arranged, and profusely illustrated, the whole technique of pen-and-ink work being explained and exemplified in a manner calculated to make its different phases and possibilities comprehensible to the dullest understanding. Mr. Brown takes the reader forward stage by stage, beginning with the choice of suitable pens, papers, and inks, and going on by way of preliminary exercises in using the pen and elementary subjects to highly elaborated essays showing the use of tone and textures and the attainment of atmospheric effect. The author is not content merely to tell the reader what to do, but illustrates every stroke, giving numerous examples of different styles of cross-hatching and shading, and showing how to utilise them in completed drawings. Especially useful are the different versions of the same themes, showing their possibilities under varying treatments, some of which are purposely faulty in order to exemplify to the student the pitfalls he would be well advised to avoid. The only weaknesses of the book are that the illustrations are practically confined to landscape and architectural themes, and that all of them being from the pen of Mr. Brown, they by no means exemplify all the styles of black-and-white work with which a novice should become acquainted. Yet this limitation may be a blessing in disguise.

It is well that a beginner should study the rudiments of his art under a single master, lest he should become confused by contrary directions. If the reader diligently pursues Mr. Brown's course of instruction, he should become at least proficient in the rudiments of his craft, and will then be in a position to emulate the styles of those masters which most appeal to him. The author's advice on technical matters is always highly judicious, and there is an excellent chapter on executing work for reproduction.

The Connoisseur

"Anglo Saxon Remains found in East Yorkshire," "Whaling Relics," "A List of Yorkshire Medals," and "Quarterly Record of Additions," edited by Thomas Sheppard, M.Sc., etc. (Hull Museum, 2d. each)

AN excellent series of little handbooks under the competent editorship of Mr. Thomas Sheppard, the curator, emanate from the Hull Museum. They comprise a brochure on *Whaling Relics*, and another on *Anglo-Saxon Remains found in East Yorkshire*, both from the pen of the editor, and the *Quarterly Record of Additions to the Hull Museum*, to which various hands have contributed. The work on *Whaling Relics* deals with the various fancy articles made from whalebone and whales' teeth in earlier generations, and is illustrated with blocks of some of the more interesting items. The second pamphlet describes the relics found in numerous Anglo-Saxon settlements in East Yorkshire, dealing more specifically with some recent discoveries; while among the objects described at length in the *Quarterly Record* are a seventeenth-century silver tankard and cover made by Edward Mangor (or Mangie), of Hull; an early set of Flemish money scales and weights; some early Anglo-Saxon relics; and various fossils and other articles. While *A List of Yorkshire Medals in the Municipal Museum* gives a catalogued description of about 150 examples, a number are comparatively early and rare examples. Publications of this kind, issued in connection with a museum, have high educational value, and greatly help to popularise its contents.

Mr. HAROLD GILMAN, whose death at a comparatively early age occurred in February last year, was an artist

"Harold Gilman, Painter," an Appreciation by Wyndham Lewis, and a Preface by Lewis F. Fergusson (Chatto & Windus £1 1s. net)

of versatility, who was just finding himself when the end came. His best picture was his last, the *Halifax Harbour*, painted for the Canada War Memorial at Ottawa, and it is most regrettable that a career which was still largely one of promise should have been so summarily ended. Mr. Wyndham Lewis, who is responsible for the

biography, tells the few salient facts of his career with praiseworthy brevity, omitting no essentials and presenting a vivid and life-like sketch of the personality of the artist. Mr. Lewis F. Fergusson, who follows with an appreciation of Gilman's work, is more diffuse, and not so convincing. He conveys an impression of great work, which is not justified by the examples illustrated in the volume. The best of them are clever, but some are decidedly amateurish. They show, however, that Gilman was a

persevering craftsman, returning again to the same theme in his efforts to master it to his satisfaction. Harold Gilman was born in 1876. It was not originally intended that he should adopt art as a profession, and it was only in 1894, when he was compelled to quit Oxford on account of ill-health, that he seriously turned his attention to it. After a trip to Russia in 1895, he commenced studying at the Hastings School of Art. Twelve months there was followed by three years at the Slade School, a year's visit to Spain in 1905, and a year spent in America in 1906, after which he permanently took up his residence in London. His first essays showed the influence of Velasquez. But the great Spanish painter was not a congenial model, so he became a disciple of Walter Sickert. Later on he followed Degas, and adopted a brighter palette. He also owed something to Van Gooch and Charles Guiner; but he was always learning and striving, and his own individuality more and more permeated his work. A leading member, first of the Camden Town and afterwards of the London group, he commanded respect by the earnestness and sincerity of his work and convictions, and won strong encomiums from the more advanced critics. He was never an extremist, and some of his recent works, most notably the *Halifax Harbour*, would command respect in any school of criticism.

AN interesting catalogue of autograph letters, manuscripts, and historical documents is issued by Mr. Francis

Booksellers' and Printers' Catalogues Edwards 83, High Street, Marylebone, W. 1. It enumerates nearly 700 items, chiefly concerning celebrities connected with literature, politics, the Church, law, art, or belonging to the gentler sex. There are also several collections of autographs, a number of letters and documents associated with America, and seventy or eighty interesting presentation books. The collection is varied and well selected, and is likely to suit all pockets, prices ranging from 2s. to £350.

The catalogue of "Old Historical Prints, mostly relating to Naval and Military Affairs, Part II.," emanating from Mr. T. H. Parker, 12a, Berkeley Street, Piccadilly, though only forming a supplement to his last issue, contains over 1,200 new items. They include a large number of portraits, a very ample representation of battles by land and sea, naval and military costume plates, ships and yachts, and a number of views. Like all the catalogues from this firm, it is systematically arranged and well indexed, forming an admirable work of reference. The prices are generally moderate, but a number of rarer items are also included.



JUDITH WITH THE HEAD OF HOLOFERNES

— 1654 —

— THE NATIONAL GALLERY, LONDON —

THE
CONNOISSEUR

SPURIOUS ART

BY THE EDITOR

WHEN Dr. Johnson was asked whether he thought that any man of a modern age could have written the poems brought forward by Macpherson as the work of Ossian, he replied: "Yes, sir; many men, many women, and many children." Dr. Johnson's remark might be applied, but with even more force, to many of the works recently disgracing the exhibitions of the New English Art Club and the Imperial War Museum. Possibly the painters of these freak pictures may possess artistic ability—most of them have received technical training—but these peculiar manifestations of their talents generally failed to exemplify either. The majority of their works could have been equally well executed by the veriest tyro. That such pictures are hung in fashionable galleries, applauded by critics, and purchased by collectors, shows not only lack of æsthetic taste, but also an absence of common sense on the part of their admirers. No trained critical acumen is required to discover when the elementary rules of art are broken, any more than a furniture expert is needed to discover that two legs of a chair are of unequal

length. To put an analogous case, an educated man may regard second-rate poetry as inspiration, but it would be impossible for him to accept as literature meaningless work in which grammar, spelling, and punctuation were all incorrect.

An artist has mastered the elements of painting when he is able to draw any object in correct perspective and suggest in pigment its texture and colour—carrying the latter consistently through all passages of light and shade, and expressing it so as to accurately suggest its atmospheric environment. Without this ability the artist cannot present his conceptions in such a manner as to make them fully intelligible to the spectator. Such ability is only obtained through continuous practice, study, and observation. Its acquisition may be rendered easier by the possession of genius, but even genius cannot attain it without strenuous application.

The barrier to artistic expression has been the means of keeping thousands of amateurs out of the professional fold, people often possessing refined and



Artists, however, too often vainly attempted to do so, and especially prominent among them lacked the perseverance to qualify themselves to paint a wooden box or a cabbage in a sufficiently realistic manner to enable strangers to identify it without hesitation. Such amateurs used to accept their disqualification with resignation, but the Post-Impressionist exhibition at the Grafton Galleries, 1913–1914, offered a new approach of expression to them. Here was a display of works in which the elements of art were consistently violated, and with little or no attempt to accurately represent nature. The amateur could produce such things equally as well as the professional—almost better, in fact—for being neither able to draw nor paint accurately, he was less likely to transgress the salient rule of post-impressionism, that the likeness of nothing on earth is to be presented literally.

The Grafton Gallery exhibition was startling, and to a certain degree exhilarating. Visiting it after the Royal Academy was like listening to the strains of a child's jazz-band after hearing a Covent Garden orchestra. Curious misshapen forms and weird discordances of colour covered the walls, and clumsy archaic statues stood in the centres of the galleries. The display was barbaric. It looked as though a primitive race of savages had used the implements of modern painters and sculptors to imitate the rude work they had formerly produced with primitive tools. This effect was intentioned. The post-impressionists, to quote Mr. C. Lewis Hind, "desired to express the sensation of an object presented to them, never the imitation of it," and it was apparently their idea that to express sensation they must borrow the technique of children and savages. Another quotation from Mr. Hind in regard to Henri Matisse, one of the post-impressionist leaders, will illustrate this point. "A friend, after looking at one of his paintings, said: 'Why, your little boy might have done that.' Matisse replied gravely: 'It is my aim to see as my little boy sees!'"

Vincent Van Gogh worked from the same outlook, and it is curious that in this trying to avoid producing realistic work he more closely imitated nature than the majority of orthodox painters. The reason for this anomaly is obvious. Artists do not try to directly imitate nature, knowing the impossibility of thefeat,

Nature does not even attempt to be duplicated on a man-made canvas. The artist's sense of colour is only a fraction of hers, for the purest white pigment in his paint-box is not so bright as black in nature when reflecting strong sunlight, while the artist can always see more than he can reproduce in paint. Consequently, he can only attempt to realise the impression of what he sees, translating nature through the medium of his vision rather than production. A child does not understand this, and when he draws from nature he attempts to mimic it. Van Gogh fell into the same error, and his works, instead of expressing sensation, are more or less direct imitations of nature. His *Rain Effect* may be taken as a concrete example. This picture inevitably invited comparison with the *Rain, Wind, and Speed* of Turner. In the famous work by the English master there is no direct imitation of nature: the speed of the train, the falling rain, dampness of the atmosphere, and the velvety softness of the evening mists, are all suggested, but there is no literal transcription anywhere. The canvas records the artist's impression of the scene, or, as Mr. Hind would have it, the sensation the scene presented to him. Van Gogh's picture showed a stretch of sodden country under a torrential rain-storm. He had depicted each drop of rain separately, reproducing each streak of falling water with a streak of paint. Surely imitative art could go no further than this. That the background was all out of perspective, showing a river placidly flowing uphill, and trees, mountains, houses, and walls heavily outlined in paint, hardly detracts from the literalness of the work. A child trying to imitate nature would have drawn them thus. It merely meant that Van Gogh's picture was not a direct imitation of nature, but the imitation of an imitation. His portraits were of the same order, the hair of his sitters, the buttons of their clothes, and other minor details being crudely imitated and set down in deplorable drawing and colour.

If Matisse and Van Gogh mimicked the work of children, Gauguin imitated the work of savages. His pictures of Tahitian women reminded one of barbaric wall-paintings. In some of them a largeness of feeling and a sense of decoration was attained, but they were mostly marred by crude and discordant passages of colour, and uncouth and arbitrary presentations of

form: the vagaries of an unbalanced mind. Cézanne alone of the quartette of the post-impressionist leaders appears to have gone direct to nature and saw her with imperfect vision. He failed to realise atmosphere,

made experiments on post-impressionist lines with a certain measure of success; while on the other hand, a large number of younger men adopted post-impressionist doctrines as a means of twisting worthless



"NEW ARRIVALS, FIVE YEARS AGO." FENCE IN THE IMPRESSIONIST MUSEUM.

texture, or correct local colour, so in his landscapes his clouds are as solid as his rocks, and the surface of his seas as undulating as his cliff-tops, while in his still-life pictures his fruit has the texture of putty, and his draperies might have been formed on painted tin.

The four post-impressionist leaders neither pursued similar aims nor adopted similar technical methods. The only bond uniting them was a dislike to orthodox art—a dislike probably largely engendered by a lack of sufficient talent and perseverance to attain proficiency in it. They did a problematical service to art by engendering a taste for greater simplicity in technique, brighter coloration, and a more decorative feeling: but this is small compensation for the anarchy they originated, which threatens to thrust back painting into a state of primeval barbarism. The popular success of the Grafton Gallery exhibition caused a dual movement: on the one hand, a few artists of repute

ummeaning absurdities on the public under the guise of art.

It is perhaps wrong to group all these works under the heading of Post-Impressionism, the latter having been succeeded by Cubicism, Futurism, Vorticism, and various other isms, but they are all founded on the cardinal doctrine that the further art is removed from nature the higher quality it attains. Probably many of the exponents of these cults believe in them, for it is easy to stimulate a belief in a theory, which promises the adopter of it an easy road to success; moreover, in these modern art movements success is not attained by talent, but by charlatanism. The inventor of some absurd eccentricity is hailed as a genius, and finds crowds of satellites to follow him on an easy path of notoriety. Exhibition galleries are consequently filled with representations of soldiers disguised as wooden toys: of trees that look like clothes-

topes of art, it failed to get its intended effect, and women with babies, and couples, and assuredly quite natural in the eyes of most

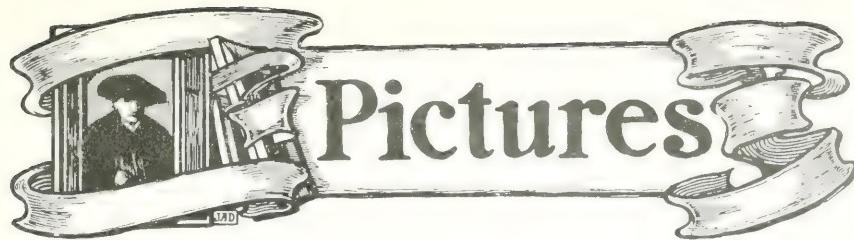
It is that they are not artistic; they do not give the beauty nor emotion. Their inspiration is wholly intellectual. When Van Gogh or Matisse imitated the *Artistes* (1900), they were not expressing their own feelings, but were trying to depict nature from an artificial standpoint. The inspiration of the battle-pieces of Mr. Wyndham Lewis and some of Mr. Nevinson's is equally artificial. These artists make no attempt to interpret nature through the medium of their emotions, but substitute arbitrary conventions for natural forms, and paint their pictures accordingly. Mr. Wyndham Lewis's *Battery Shelled*, acquired, at the nation's expense, for the National War Museum, affords an opposite example. The work is destitute of imagination or feeling, and is built up as mechanically as a proposition in Euclid. Representing nothing definite, it suggests more than anything a group of animated match-boxes in chaos, closely recalling the advertisements of a firm of match-makers, who some years ago had their wares depicted in this fashion. Mechanical work of this kind presents no difficulty to an artist, for it avoids the delineation of form and the rendering of texture, atmosphere, chiaroscuro, and local colour: in short, the kind of work which might be given for imitation to children of tender years. Older children would not reproduce it so exactly, as they would try to amend its obvious deficiencies.

The *New Artists' Faz Ward* (by Gilbert Spencer), is less conventional than Mr. Wyndham Lewis's work, the beds, table, and some other of the accessories being directly imitated from nature—not accurately, yet with the untrained vision of a child. The

figures, too, appear literally treated as far as the artist's draughtsmanship can carry him. It is true that they look like wax dummies, and baby dolls and wax dummies at that—but the failure to attain the semblance of life is a characteristic of the pseudo-puerile style of painting. That the nurse is destitute of features, that the orderly looks like a bran doll, and that the patients appear to be badly modelled wax figures out of the chamber of horrors, with bunches of bananas instead of hands, is no doubt owing to the synthetic treatment of the subject. For synthesis, according to post-impressionist principles, apparently means transformations: or, in other words, is no doubt a fruit of the post-impressionist doctrine—expression, not beauty, is the aim of art. One can only say it is very bad expression.

The public which is purchasing examples of extremists' work are both making bad investments and doing a truly serviceable thing. If they study the records of old masters, they will find that the pictures most admired throughout the ages are those which most closely and exhaustively interpret nature. Works based on artificial conventions, however popular they may have been at the time, have passed into a deserved oblivion. Can it be supposed that these Post-Impressionist, Futurist, Cubist, Vorticist pictures will not share the same fate? They make no approach to nature, and are based on some of the most artificial, arbitrary, and absurd conventions that have ever been seriously presented to the public. Purchasers of them are encouraging young men to waste such talents as they possess in producing foolish utilities, when without such support they might have studied sufficiently to become artists, or have taken up some other useful occupation. C. REGINALD GRINSTEAD.





The State Gallery of H.H. the Maharaja Gaekwar of Baroda, G.C.S.I. Part I. Old Masters By E. Rimbault Dibdin

ABOUT nine years ago His Highness the Maharaja Gaekwar of Baroda conceived the admirable project of forming a collection illustrative of European art as part of his extensive schemes for giving his subjects the means of knowing all that is best in Western civilisation. Acting on his behalf, Mr. Marion H. Spielmann, F.S.A., gradually formed the collection, and a handsome art gallery was built to receive it. Then came the war, and the pictures, sculpture, and other art treasures were stored in London: the Baroda Art Gallery, till peace came, remained empty.

Now that the high seas are again available and safe for shipping, the Maharaja's plan is about to be brought to completion. Mr. Spielmann, being compelled by circumstances to deny himself the pleasure of going to India to see the works he had collected properly arranged in the home prepared for them, availed himself of my services as his substitute, and for some time past I have been busily engaged on the preliminary task of having them put in perfect order: no light matter in the case of such susceptible things as art treasures after more than five years'

storage in the atmosphere of London, for air is as vital a matter to them as to human beings, and the air of the Metropolis is unsurpassed in its grime-giving quality.

The labour, however, was rich in compensations, for it involved my becoming thoroughly acquainted with the Maharaja's collection, which is a masterpiece of intelligent selection: formed, too, piece by piece, with a sure constructive sense of the main purpose of the scheme, which is to give to Baroda a pictorial summary, unique in all India, of the course of European art, almost from its beginnings down to the present time. To have succeeded in this, with what is, after all, a small collection—there are 100 paintings in oil and a few examples of sculpture—is to have achieved the almost impossible. Mr. Spielmann has, however, done it remarkably well. His success is an object-lesson to collectors, especially as it has been achieved without once falling a victim to the easy vice of paying great auction-room prices for great names. On the contrary, some of his most fascinating acquisitions—thanks to his keen and sure judgment—have been bought cheaply,



H.H. THE MAHARAJA AKBARJI OF BARODA, G.C.S.I.
FROM THE SKETCH BY MR. DEWENT WOOLRIDGE.



A COPIE

THE TEETH OF ALEUTON

case they were wrongly attributed, and he or rather His Highness profited as a result of his superior skill. Mr. Spielmann can tell many amusing stories in this connection, such as that about a masterly example of one of the most admired contemporary portraitists, which he bought for less than the value of its frame, because it was put up for sale in an auction of household furniture, with the artist's name incorrectly stated, so that the sapient trade turned their backs upon it.

The illuminating idea which His Highness the Maharaja insisted on was that the collection should have for its prime purpose the educative motive of setting before students and lovers of art in Baroda a pictorial chart of the rise and development of painting in the chief countries of Europe for careful study, but not for imitation, since no national art can be improved by plagiarism or alien creative inspiration. It must renew itself from within; never hope to advance by sticking foreign feathers in its plumage. For India, however, where the native art has been stereotyped and hidebound for very many years, it must be an invaluable boon to have the implied lesson of the Baroda collection, that the supremacy of European art has been the result of constant change and development, not always in the right direction or with satisfactory results, but ever fruitful because of the underlying revolutionary passion for improvement by change, which has invariably inspired our pioneers in art—men who, having mastered their craft as they found it, were not content, like the majority of their fellows, to practise it with easy efficiency, but devoted their whole energies to attempts to better its traditions and widen its outlook. All European art is, from its crude beginnings to its present forms, the growth of a few centuries: a recent thing as compared with the ancient schools of Asia, which go back far beyond even the era when sculpture in Greece reached its

highest expression, and eventually died out and was forgotten for many centuries. Then, thanks to the durable character of the material and the preservative aid of the soil in which they were buried, its remains emerged to bring to Art in the Middle Ages a new light and influence analogous to the service done by the books of the vanished civilisations of the ancient past to the literature of the Renaissance. From that time onwards the history of European art has been one of progress, first in one land and then in another; never continuous anywhere, but never standing still—trying and abandoning traditions, making mistakes but eventually profiting by them, gaining ever in freedom and originality of outlook, growing real live flowers in art's garden—not cherishing a simulation of it in a *hortus*.

Of Greek and Greco-Roman art and the classic revival of the Middle Ages the Baroda Gallery will contain illustrations, at second hand, in Henning's minute but perfectly modelled reduction of the restoration of the Pan-Athenaic frieze, which he made for Burton's Arch and the Athenaeum Club, and also a very important collection of casts from antique gems.

The germ from which European pictorial art grew—the Byzantine school—is indicated, if not actually illustrated, by a panel for a small devotional altarpiece, the production of the Mount Athos school. This, though probably of the fifteenth or sixteenth century, preserves the decorative conception of a much earlier period. The doors of monasteries of the famous Greek promontory were no doubt as firmly closed against new ideas as they were (and are to this day) against the female sex. Here we have art wholly in the thrall of the Church, which allowed it no function other than that of ministering to its purposes, and that only on lines exactly laid down for it. It is a bunch of tiny pictures: scenes relating to Christ, and a central design of God in



ALONZO SÁNCHEZ COILLO

PORTRAIT OF ISABEL (OR ELIZABETH) DE VALOIS, DAUGHTER OF KING I. OF FRANCE, AND
THIRD WIFE OF PHILIP II. OF SPAIN

the gods, with
the Devil, the
Devil in Man,
poorly done
and often
badly done.
But here the
invention of
the painter
is really
original,
as is evident
if they had been
produced long
before the day
of Giotto: the
faces with no
more expres-
sion than
buttons, the
postures as
laboriously stiff
and inane as is
to be expected
in one of endless
repetitions for centuries of
patterns rigidly
set by an
acidity. But
the monkish
artistic law
at least a fine

craftsman, and he somehow contrived by harmonious
coloration and the liberal use of gold (which the
tradition perhaps required) to make his panel, as a
whole, an agreeable object—one which to a sufficiently
ignorant and pious owner would doubtless be a very
soul-sufficing masterpiece.

Considerably older, but less antique in invention, is the little Flemish panel, *Deposition from the Cross*, doubtfully attributed in the past to Rogier van der Weyden, but at least of his school and period. The painter is felt to have been groping in a very feeble light, but the dawn was coming. Somewhat more advanced in knowledge—at any rate of the secrets of
the very interesting *Art*—is of the school of de Bles, in which are illustrated the old traditions of the miraculous sowing and reaping of corn, and the bending of a palm-tree to let Joseph pluck its fruit. The unfeeling industry, ingenuity, and ugliness of German art has illustration in a *Crucifixion* of much the same period. The same theme is more dramatically treated in an Italian panel, which Mr. Spielmann has seen reason to assign to a later period, and which, it



PORTUGUESE SCHOOL. PORTRAIT OF QUEEN CATHERINE OF BRAGANZA.

is not surprising to find a
picture at one time
classed as German, but with a
very probable attribution
to Dürer.

The Venetian school at its greatest is represented, if not by Titian, by an admirable copy, probably contemporary, of his *Doge Pietro Mocenigo*. This acquires special value from the fact that the original, one of the world's greatest pictures, was destroyed when the Dominican Church SS. Giovanni and Paolo, for which it was painted, was

burned in 1874. Apparently of the same size as the original, this copy adheres closely to it in all details, both of design and touch, which other copies do not. It is amusing to learn that the painting was described in the catalogue of the auction at which Mr. Spielmann bought it as *Painted in Flanders in the 15th century*.

The next two Italian pictures, in point of date, are of the Madonna and Divine Child, by Bonifazio Veronese and Domenico Puligo respectively: in the former accompanied by St. Joseph. Both are distinguished works, especially the Bonifazio, which is fully worthy of that splendid Venetian colourist. The post-Raphaelite grace and beauty which illuminate them is the more instructive when we turn to a contemporary master of the Netherlands, Marinus van Reymerswaele, who in his *St. Jerome in his Study*, as elsewhere, is frankly pre-Raphaelite. This fine little example of a most interesting painter, which came from Sir Henry Layard's collection, was at his sale assigned to Lucas van Leiden, and it is possible that it is a copy by Marinus of a *St. Jerome* by that master which was in the collection of Charles I. To Quentin Matsys



FRANS FRANCKEN II

THE PICTURE GALLERY IN THE DORIA PALACE, GENOA



MARINUS VAN REE

A ROCKY SCENE, WITH THE FLIGHT INTO EGYPT, THE FOLIO OF NO.

the panel was at one time ascribed, but there is good reason to think that its paternity is now rightly determined. One might more readily question if the person represented is St. Jerome, because, although he has the skull for identification, that equally important trade-mark the lion is absent. However, the writing on the label above the student's head is apparently "Homo Bulla," which, though it may be translated as "Man is a Bubble," is ingeniously interpreted as "The Man with the Bull (or Decree)." The panel, although it bears no date, is probably of the late sixteenth century.

Turning to Italy, we have a charming predella picture by Schiavone, also contemporary with Marinus, as another illustration of the wide difference between the Flemish school and that from which it eventually drew fresh inspiration in the time of Rubens. It charms by grace of expression and beauty of colour. The great Bolognese, Agostino Carracci, is very well represented by the well-known *Saint Ursula*,¹ which was in the collection of Charles I.; by Guido Reni there is an excellent *Saint Ursula*,² and by Giacomo Coello, the Madrid room of the Stafford House collection. The decadent grace of Sassoferato's *Virgin and Child*, and the rather turbulent and somewhat sordid *Madonna of the Rosary*, lead gently up to the forced chiaroscuro and exaggerated

emphasis of Neapolitan Luca Giordano's brilliant *Judith and Holofernes*, which was exhibited at the Old Masters at the Royal Academy. A spirited design for a cupola lunette by Luigi Garzi, Sebastiano Ricci's *Vision of St. Anthony of Padua*, none the less charming because obviously reminiscent of Van Dyck, and a pleasant *Magdalen Reading*, by Giordano's pupil, Paolo de' Matteis, bring the chronological sequence on to the eighteenth century, in which Italian schools are represented by Piazzetta, Tiepolo, Longhi, and Cignaroli. *Abraham's Sacrifice*, by Piazzetta, is one of several versions of the subject by him, and it was engraved by Pietro Monaco. When it was exhibited at the Royal Academy winter exhibition of 1912, it attracted much attention, and Sir Edward Poynter praised it as "a fine Caravaggio." It had for some time been attributed to that master, whose manner strongly influenced Piazzetta. Mr. Spielmann, however, was able to identify it as from the hand of Tiepolo's master—in which the leading critics concur—see *Journal of the Warburg and Medieval Institutes*.

The Spanish school has fewer examples. The oldest, by Coello, a dignified and able portrait of the third wife of Philip II., has great extrinsic interest, because it corresponds closely (though with many small differences of detail) to the picture of the lady by Coello's pupil, Pantoja de la Cruz, which is in the Prado. An



INTERIOR WITH FIGURES

BY JAN HORERMANS

In the State Gallery of H.H. the Maharaja Gaekwar of Baroda, G.C.S.I.

The
CONNOISSEUR



EVELYN COELLO.

MILITARY.

examination of the dates forces on us the conclusion that the latter was copied from Coello's picture, for de la Cruz was only seventeen years old when the lady died: whereas Coello was about the age of twenty-eight when she was married—the probable date of the picture. There are examples of Ribera, Alonso Cano, Murillo (a school picture), and the elder Herrera. The Ribera *Christ at Emmaus*, from the Stafford House collection, was described by Mrs. Jameson as

a very fine and characteristic example, but it may be questioned whether it is not more likely from the more painstaking brush of March. Pictures by the sculptor-painter Cano, immortalised by the portraiture of Velazquez, are rare, and *The Ancient of Days*, also from Stafford House, has all the considered grace of design to be expected from a sculptor, but the handsome, kindly old face is scarcely adequate to the painter's great theme.



AN ITALIAN PAINTING OF A LADY

This good example of Portuguese painting, also the Collector's, came to the Picture Room last year, of interest apart from its representation of a Peninsular artist not identified. It pictures Catherine of Braganza, wife of our Charles II., and evidently was painted before marriage, as symbolised by the crown held above her

head by a hand from a cloud. When acquired for this collection it was sold at Christie's as a Picture of a Lady, of the Italian school. The correct description and attribution were established by comparison with portraits of the Queen by the Dutchman Dirck Stoop, in the possession of Lord Dillon and in the National

The State Gallery of H.H. the Maharaja Gaekwar of Baroda

Portrait Gallery. Stoop came to England from Lisbon in the train of Catherine, and he no doubt painted these portraits after her marriage, omitting the hand

Marselaer, which was shown in the splendid exhibition of Seventeenth-Century Flemish Art held in Berlin in 1910; but his school has its fullest expression in



HENDRIK C. VAN DER VYFT

INTERIOR OF A CATHEDRAL

and crown as no longer appropriate, but otherwise copying this earlier picture by a Portuguese painter. It is certainly not by Stoop or any Dutch hand. In the Baroda collection a special interest will attach to the painting, as it represents the lady who brought "the province of Bombay" as part of her dowry, and so was the means of making history by establishing England in India. Though not beautiful, Catherine was much painted. There is another portrait of her, by Lely, in this collection, but all others must yield in interest to this, the earliest: quite likely sent in advance for the edification of her royal suitor, after the olden manner. Its arch and animated expression does the utmost justice possible to her, but probably the heart of Charles was chiefly moved by the £500,000 also included in her dowry.

The art of the Netherlands is, as it should be, well represented. Three early Flemish pictures have already been referred to. The architectural interiors of Van Steenwyck the Younger (a church) and Frans Francken II. (a palace), creditably illustrate a class of subjects much and successfully pursued by this school. The supreme Antwerp master, Rubens, is represented by a brilliantly animated small portrait of Frédéric de

the magnificent full-length group, *A Privy Family*, by T. van Thulden and A. Hanneman: thoroughly Flemish in design but somewhat Dutch as regards the painting. The identity of the persons represented is not known—it is not elucidated by the inscription at the left lower corner, "*En second Mariage Taverna port a Ennas pour prix de son concierge une contentement d'Iscanea.*"

Contentedly plodding along the older path as if Rubens and his influence had not come to glorify Flemish art, Martin Ryckaert, "the one-armed painter," executed *A Rocky Scene, with the Flight into Egypt*, with the tireless care of a primitive. If he had only one hand, it had rare skill, enforced by wonderful eyesight. To magnify this picture is to increase one's surprise at the elaborate finish of every part, every tiny detail of a far-reaching, complicated landscape, full of incident and yet executed with astonishing breadth and sureness of touch. One is not surprised to know that the master's pictures are very rare; he could not have produced many such things in his short span of forty-four years.

There are genre subjects by D. Teniers the Younger, Adriaen Teniers, Lamberts, and Jan





WILLIAM DOBSON

"POETESS OF FRANCE" SIMON

Horremans: the last-named, curiously Hogarthian, indicates a source from which that British pioneer and his followers drew inspiration for their "conversation pieces." An elaborate flower piece by D. Seghers, probably a design for a detail of a large figure subject by one of the major masters, is a choice example of the unerring skill of the men of the Low

Countries in all branches of still-life. There is also a very choice picture of game, fruit, and flowers, by Jan Fyt. The work in this field by Dutchmen is illustrated by the compositions of Van Elst, Roestraeten, Evert Collier, and Walscapelle. The two pieces by Collier—as he spelt his name in England—treat homely subjects with perfectly combined force and delicacy, and have

and the country—Dutch portrait masters—such as the examples of Otho van Veen, Jan van Ravesteyn, and Jan Verstompe. In all three the national art is an elaborate still life imitation of mannerism, but added by an infinite detail of minute costume, has not lost one of the greater art, and many of the essential elements of modern portraiture. Van Ravesteyn's person occurs twice, for in spite of her wonderful collar, embroidery, and jewellery, and so does Verstompe's beautiful dame, as she figures us with her quiet stare of reproof for being unable to identify her even with the aid of her age, date, and coat of arms.

There are water subjects by A. Cuyp—reminiscent of Van Goyen—and A. Storck; a good cathedral interior by W. Van der Vliet; some excellent landscapes, including an elaborate Italianate composition by Weenix, alive with animals and figures; cattle pieces by Karel du Jardin and Paul Potter—the latter a repetition of the Duke of Westminster's *Morning*, and so close that foreign experts have declared it to be not a copy but a replica. The fascinating *Fair里y*, by Dirck Stoop, was at one time credited to Potter. Sir Ruth's *Native Lands* are, which was seen in the Old Masters' exhibition, an exceptionally fine example of a rare and admirable master, and Jan Hackaert's lovely *Wool Scene*, with figures by A. Van de Velde, is so surprisingly modern in feeling that at first sight one might easily assign it to some painter of the Barbizon school. It figured in the poohmarking Art Treasures Exhibition of Manchester in 1857.

Art, as made in Germany, is slightly represented, which is not to be deplored, for the Teuton genius has, with rare exceptions, been more active in adapting and rendering sterile the conceptions of other nations. There are interesting examples of J. H. Roos and Dietrich—in two of his most remarkable and successful imitative pictures of other masters.

The British school, on the other hand, is very adequately illustrated. How much its beginnings were rooted in the fertile soil of Netherlands art is shown by several of the earliest examples in the Baroda collection assigned by Mr. Spielmann to this country. Cornelis Janssens, Mytens, Van Dyck, Lely, and John Vander Bank were only English by adoption, and their art was not English, although more or less modified by their long residence here. Nothing by the great Sir Anthony's hand is included, but there is

an excellent copy by "Old" Stone of the master's self-portrait; there are copies also by someone unknown (possibly Heyman) of Van Dyck's portrait of Charles I. and Queen Henrietta Maria, the latter as St. Catherine. Van Dyck's also was the original of the picture of Guillaume de Neuburg, which is by the hand of Janssens, and his influence is all-potent in a three-quarter length, which, for a lover of British art, is the outstanding feature of the collection.

Known for many years in the Ilam Hall collection, and before, as a portrait of Thomas Simon, the king's medallist, by Van Dyck, this picture, with good reason, is now attributed to William Dobson; and, as that painter died when Simon was twenty-three years old, it obviously cannot represent him. Perhaps it is Abraham Van der Doort, medallist to Charles I. What is most important, however, is that here we have a masterpiece by a British artist produced when there was no British school of painters. Dobson was employed by Van Dyck (who in England seems to have produced art on the Rubens factory system), and he was inevitably influenced by the style of that master. But here he shines out, beyond anything else by him that is known, as himself a master of very high rank, and we can understand and approve his appointment on Van Dyck's death to be sergeant-painter to the king.

After the fall of that monarch, Dobson fell into dire poverty, and eventually died at the age of thirty-six. But for the Civil War, he might have been a great founder of a great native school. The task was left for Hogarth in the following century. How much that versatile and powerful creator was indebted to foreign influences is suggested by John Vander Bank's portrait of Lady Hales, which everyone to whom I have shown it has received with the comment, "Ah, yes, a Hogarth."

Sir Peter Lely, English knight if not English man, is also claimed by Mr. Spielmann as a fellow-countryman, and I am fain to do the same since I have seen his *Judith with the Head of Holofernes*—the most beautiful thing by him that I know. It is not a greatly dramatic invention—that was beyond Lely—but he has somehow so idealised the Restoration lady who was his model for Judith, that the result is a perfect conception of the ancient Jewish heroine, and an exquisitely appealing picture.





Silver and Plated Ware

Old Silver in the Collection of Sir Charles Wakefield, Bt., C.B.E.
By E. Alfred Jones, M.A., F.R.Hist.S.

THE following interesting specimens of old English plate have been selected, by permission of the owner, for illustration from the collection of Sir Charles Wakefield, Lord Mayor of London in 1915–16.

Beginning with the earliest specimen, an illustration is here given of a rare English communion cup of the short reign of the boy-king Edward VI., wrought in London in the year 1552–3, and stamped with the maker's initials, R.D., which are attributed to a well-known goldsmith, one R. Danbe (No. i.). The height of the cup is 8½ in., and the diameter of the mouth 4 in. By the statute of Edward VI., of the first year of his reign (1547), it was enacted that the sacrament should be administered to the laity, and therefore a vessel of a larger holding capacity than the silver chalices of the un-reformed Church was a necessity, hence the introduction of the "Edwardian" form of cup into the Church service. In the same year of 1547 commissioners were appointed to visit each county in England and Wales for the purpose of enquiring whether the churches contained "images . . . or any other monuments of idolatry, superstition, and hypocrisy," with injunctions that all such objects should be destroyed forthwith. The injunction was religiously carried out in general, to the everlasting loss of many priceless objects of ecclesiastical art, not only in the precious metals, but also sculpture, stained glass, wood-carving, frescoes, and other things.

This shape of sacramental cup

was generally adopted in the Church of England after the Reformation, in obedience to the injunctions of the two Archbishops of Canterbury—Matthew Parker (1504–75) and his successor, Edmund Grindal—that the clergy should not minister in any "profane cups, bowls, dishes, or chalices, heretofore used at Mass," but in "decent communion cups." The result of these several injunctions was that almost every parish throughout England and Wales was provided with a sacramental cup of this type, with the difference that while the Edwardian cup here illustrated is devoid of ornament, the Elizabethan cup was usually decorated

with an engraved band of interlaced strap-work filled with arabesques, differing in no respect from the similar decoration on domestic beakers and other contemporary drinking cups. Here and there slight departures were made from this main type by the addition of another band, and in other unimportant details, but in most of the counties both the form and the decoration virtually remained the same. There is ample evidence for the application of the description of "rare" to this Edwardian communion cup, from the fact that only fifteen surviving examples have been so far recorded in churches, though, doubtless, others may be found in counties where no inventories of the church plate have been published.

From ecclesiastical plate attention is drawn to domestic utensils in the form of a set of thirteen apostle spoons, including the "Master" spoon (Nos. ii. and iii.).



NO. I.—EDWARD VI.
 COMMUNION CUP, 1552–3



NO. II.—THE "MASTER" SPOON AND SIX APOSTLE SPOONS.

All the apostle spoons in this set were made in London, between the years 1606 and 1620, by two goldsmiths. The dates are as follows:—

- S. Andrew, St. James, and St. John, c. 1606-7, with initials H. P., conjoined, in a circle inside the bowl.
- S. Peter, St. James the Greater, St. Bartholomew, and St. Simon, 1608-9, with initials H. P., conjoined, in a circle inside the bowl.
- S. Luke, St. Matthew, and St. Paul, c. 1609-10, with initials H. P., conjoined, in a circle inside the bowl.
- S. John, 1610. Initials H. P., conjoined, in a circle inside the bowl.
- S. Matthew, 1620. Initials H. P., conjoined, in a circle inside the bowl.

The "Master" spoon, as will be observed from the illustration (No. ii.), has lost the nimbus: it was made by a provincial goldsmith, who stamped his initials,

H. P., conjoined, in a circle inside the bowl, in the first half of the seventeenth century.² Pricked on this interesting example of a "Master" spoon, by a provincial craftsman, are the initials of the original owners with a date:—

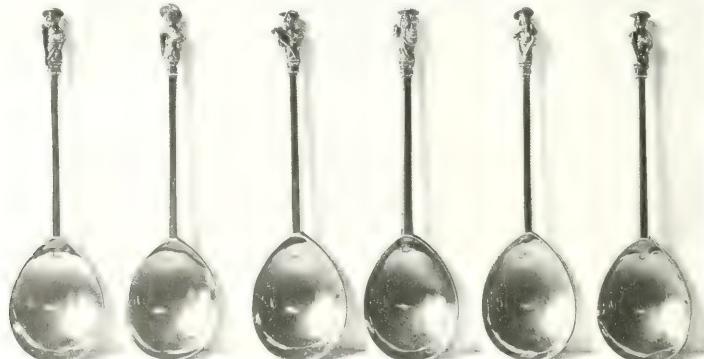
N. V.

M. I.

1652.

English apostle spoons would seem to have been introduced in the fifteenth century. Many single specimens have survived to this day from a custom, popular in the sixteenth and seventeenth centuries, of presenting them as christening presents to boys who were named after the apostles represented on the

² *See* *Antique Collector*, Vol. viii., p. 660.

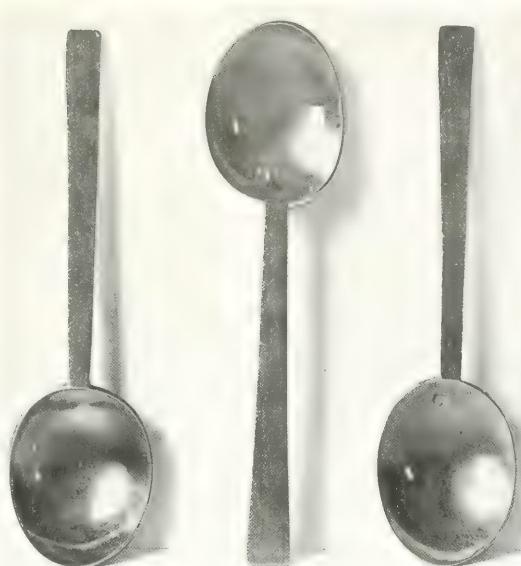


NO. III.—A SET OF SIX.

Old Silver in the Collection of Sir Charles Wakefield

spoons. Complete sets of thirteen spoons of the same date, and by the same maker, are of great rarity, though sets of various dates have been formed in recent years by collecting single specimens, as has been done by Sir Charles Wakefield. Twelve of the celebrated set of apostle spoons at Corpus Christi College, Cambridge, are dated 1506-7, the thirteenth having been made

fifty years earlier. The earliest complete set known was made in London in 1530-7—the year in which Henry VIII. dissolved the English monasteries—and was sold at Christie's in July, 1903, for the sum of £4,900. It was subsequently acquired by the late



NO. IV.—THREE PLAIN SILVER SPOONS, 1664-5

Mrs. J. Preposter Morgan, and is illustrated in THE COUNCIL E.P., page 133, vol. vii., October, 1903.

The old custom of giving silver apostle spoons at christenings was on the wane in 1660, when Shipman wrote in his poem, *The Gosly*,

For mery we,
they us to took
Gilt Lewis to the
they gave me
bowl.
Two spous at least
an use ill kept;
The weil ax or
owr bawle.

The apostle spoon was not the only variety of spoon given as a christening present in the seventeenth century.

A seal-top spoon of the last year of the reign of James I., with the following interesting inscription,



NO. V.—CENTRAL PAIR OF CANDLESTICKS
NO. VI.—PAIR OF CANDLESTICKS, 1703-4

BY MATTHEW COOKE

LONDON, 1725-4

was sold at Christie's in 1917 :—

RICH. BENNET
JOHN ALF. FONSE
SPOON HOLDER
C. D. T. C. S.
LONDON, 1705.
LIVE.

This specimen is of interest from the fact that it was made by the same unknown maker of some of the above apostle spoons, stamped with the mark D enclosing C.

Before the final



No. VII.—SILVER SPOON HOLDER BY EDWARD WALKER, LONDON, 1705. 6



No. VIII.—SET OF TEA CADDIES AND SUGAR BOX

BY EDWARD WALKER

LONDON, 1753. 4

disappearance of the apostle spoon from the fashion list of the English goldsmith of the reign of Charles II., a plain spoon, made with a wide flat stem, cut off square at the end, had sprung into favour during the Commonwealth, and is frequently called by the misnomer of "Puritan" spoon. The shape of spoon had been made, however,

in France before and during the English Commonwealth, when it was also made both in Scotland and Ireland. The type continued to be made in London well into the reign of Charles II., as is proved not only by other specimens in silver as well as pewter, but also by the three spoons in Sir Charles Walker's collection



No. IX.—TEA AND SUGAR CADDY
ABOVE TEA ADDER AND SUGAR BOX

(No. iv.). These silver spoons, which are $7\frac{1}{2}$ in. long, were wrought by a London goldsmith using a stamp of his initials, S.V., in a shield. The initials of the original owners are engraved on the spoons:

—

Candlesticks are represented in the collection by a pair of



ST. JEROME IN HIS STUDY

BY MARINUS REYMERSWAELE

In the State Grid of H.H. P. Minn. Gall. at Parc de C.S.T.

CONNOISSEUR

Old Silver in the Collection of Sir Charles Wakefield

charming plain candlesticks with baluster stems and octagonal bases, made in 1723-4 by Matthew Cooper, of London, which, doubtless, graced the corners of card-tables in the days when gambling was rife in English houses in the eighteenth century (No. v.). Engraved on these candlesticks is an inscription:

Gift of T H. to M W.

Different in style is the pair of candlesticks with tall pillars of the Ionic order, on square bases with gadrooned edges, of the year 1763-4, perhaps from the London workshop of Ebenezer Coker.

which are interesting to the student of English house decoration as superseding the shorter candlesticks of



NO. X.—A TROPHY
LONDON, 1773-4

William and Mary, Queen Anne, and George I. and II., and as illustrating the dominance of Robert Adam in the decoration of houses at a period when he was designing chimney-pieces with "Ionic" and "Corinthian" pillars (No. vi.). Silver candlesticks with "Corinthian" columns were also made in large numbers by London silversmiths at this time.

The next illustration (No. vii.) represents a good specimen of the silver cake-baskets so popular in England at the middle of the eighteenth century. The delicate pierced work

and the rococo scrolls and palmette ornaments along the bottom edge of the basket, are characteristic of



NO. XI.—TAPER CANDLESTICK, 1752-3



SALT-CELLAR
BY PAUL STORR, 1827-8



No. XII AND XIII.—CUPS OF SILVER, THE TANKARD.

F. PAUL, LONDON, 1835.



No. XIV.—CUP AND SAUCER.

contemporary English silversmiths' work, this example having been wrought by Edward Aldridge, of London, in 1765-6. A shield of arms is finely engraved in the interior of the basket, in the so-called "Chippendale" style of the book-plates of the period.

Interesting, both on account of their scarcity and of the decoration of sprays of flowers applied to the plain polished surface in the manner of Chinese porcelain, are the two silver tea-caddies and sugar-bowl, made in 1753-4 by the London goldsmith, Edward Wakelin, the maker of a small plain salver, two years later in date, in Sir Charles Wakefield's collection. The delicately engraved arms, with the motto, *Patientia Vincet*, are those of Arden, the family name of the first Baron Alvanley, Lord Chief Justice of England, who died in 1804, when the silver descended to his successor, and finally to the last holder of the title. The ebony case, fitted with a silver handle and inlaid with silver, belonging to these caddies, is a few years later in date (Nos. viii. and ix.).

A specimen of a plain silver Argyle—a vessel for serving hot gravy, said to have been suggested by, or named after, John, fifth Duke of Argyle (1723-1806)—is next shown (No. x.). It was made by a London silversmith, possibly William Grundy, in 1773-4. Argyles frequently take the shapes of contemporary teapots and coffee-pots, and were made in Sheffield plate as well as silver.

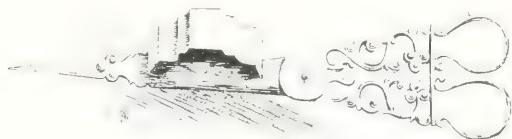
The little taper candlestick—formed of a harlequin supporting the candle-socket with his arms, and standing on a circular base, chased in rococo fashion—was made in the year 1752-3 (No. xi.). The salt-cellar, modelled like a merman, with a large shell as a receptacle for the salt, is one of a set of six made in 1827-8 by the fashionable silversmith of the time, Paul Storr (No. xi.). By this same craftsman are the

two massive silver gilt tankards, 14 in. high, decorated in relief with Bacchanalian subjects and sprays of vine in a manner which was highly esteemed at this time (Nos. xii. and xiii.). Paul Storr, it may be interesting to recall, entered his name at Goldsmiths' Hall in 1792, the year in which he joined the firm of court goldsmiths and jewellers, Rundell and Bridge, as a partner in the technical and manufacturing side of their business. In 1820 he separated from Rundell and Bridge and went into partnership with John Mortimer, when the firm became known as Storr and Mortimer. While Paul Storr was a skilful craftsman who wrought much fine plate for Windsor Castle from designs by Flaxman, Stothard, and others, history will record against him, as the leading goldsmith, the pernicious influence exercised by his productions upon the less skilled silversmiths of his day by his taste for over-florid decoration, and especially by his deplorable indulgence in embossing and chasing plain silver tankards and other plate of the seventeenth and eighteenth centuries with sporting, Bacchanalian, and other popular subjects.

The last pieces of plate in the collection of Sir Charles Wakefield to be noticed in this article are not English, but French. They are a small cup and basin, made in Paris from the first gold found at Nijnotagulsk, in Siberia, in 1824. The cup is embellished with three enamelled panels illustrating gold, iron, and copper mining. An inscription gives the history of the pieces:—

Cette Tasse a été tournée avec le premier or Troué à Nijnotagulsk par l'ermite de Perm en Sibérie. Année 1824. Celle-ci à André Demidoff, son père.

They passed from the collection of the late Prince Demidoff to that of Sir Charles Wakefield.





LOUIS XIV PAPIER-MÂCHÉ



PIQUÉ

A Beautiful Minor Art

Part II.—Piqué Nomenclature
By H. C. Dent

BEFORE proceeding further to describe the various periods, I think it will be advisable to make a few remarks in general as to piqué decoration. In the catalogue description of piqué articles at different sales, one cannot help noticing how varied are the terms applied to the same designs by different experts, and one gets rather lost among such terms as "Renaissance," "Arabesque," "Conventional," "Moresque," "Grotesque," and "Cinquecento." Perhaps the few following lines, gathered from various articles on decoration in the latest edition of the *British Encyclopedia*, may help to make the question of decorative nomenclature a little less confusing, and at the same time will serve to explain why confusion exists: "Arabesque is a word technically used for a certain form of design in flowing lines intertwined. In decorative design the term is, historically, a misnomer. It is applied to the grotesque decoration derived from Roman remains of the early time of the Empire, and not to any style derived from Arabian or Moorish work. Arabesque and Moresque are really distinct. The latter is from the Arabian style of ornament developed by the Byzantine Greeks for their new masters, after the conquest of the followers of Mahomet; and the former is a term pretty well restricted to varieties of cinquecento decoration which have nothing in common with any Arabian examples in their details, but are a development derived from Greek and Roman grotesque designs. Cinquecento in architecture, the style which became prevalent in Italy in the century following 1500, now usually called sixteenth-century work, was the result of the revival of classic architecture known as the Renaissance. What really took place in the Italian revival was in some measure a supplanting of the 'Arabesque' for the classical 'Grotesque,' still retaining the original Arabian designation, while the genuine Arabian art, the Saracenic, was distinguished as Moresque: so it is now the original Arabesque which is called by the

specific name of Sarescenic and Moresque, while the term Arabesque is applied exclusively to the style developed from the classical 'Grotesque' of the Roman Empire. There is still, however, much of the genuine Saracenic element in Renaissance Arabesques, the details of which consist largely of the 'Conventional' 'Saracenic' foliations. But the Arabesque developed in the Italian cinquecento work repudiated all the original Arabian devices, and limited itself to the manipulating of the classical elements, of which the most pronounced feature is ever the floriated, or foliated scroll, and it is in this cinquecento decoration that Arabesque has been perfected."

The above excerpts apply primarily to architecture and sculpture, but are equally applicable to the minor art of piqué, and I think it will be agreed that they fully explain the difficulty of nomenclature in piqué design. I have referred to the terms used in the description of piqué somewhat *in extenso*, because piqué is a most conservative art, not only as regards the methods of preparation of the media—tortoise-shell and ivory—but also in decoration, for the "Arabesque," "Conventional," "Moresque," and "Renaissance" designs (with naturally some new departures due to the rise of fresh masters of design) are traceable through the whole of the long period through which we propose to follow the art, and the author feels sure there will be plenty of evidence in this direction if the illustrations are carefully studied. As a musical friend of his remarked: "The influence of the Renaissance motif is easily discernible through all the acts of the piqué opera."

Louis XV. Period.

In furniture design the period of Louis XV. has been somewhat condemned for over-elaboration: but in regard to the delicate art of piqué, over-elaboration is scarcely possible, particularly as the inlay work, with but very few exceptions, is presented on a flat surface.



LOUIS XIV. PLATE TRAY



LOUIS XV. PERIOD

PLATE I.



LOUIS XIV. PERIOD

PLATE II

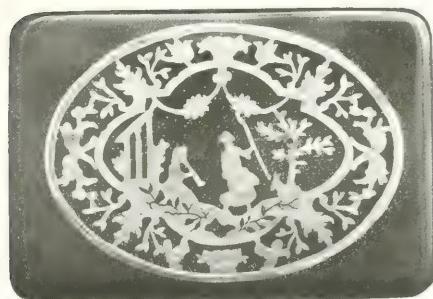


A PRINCELY FAMILY

BY THEODORE VAN THULDEN AND ADRIAEN HANNEMAN

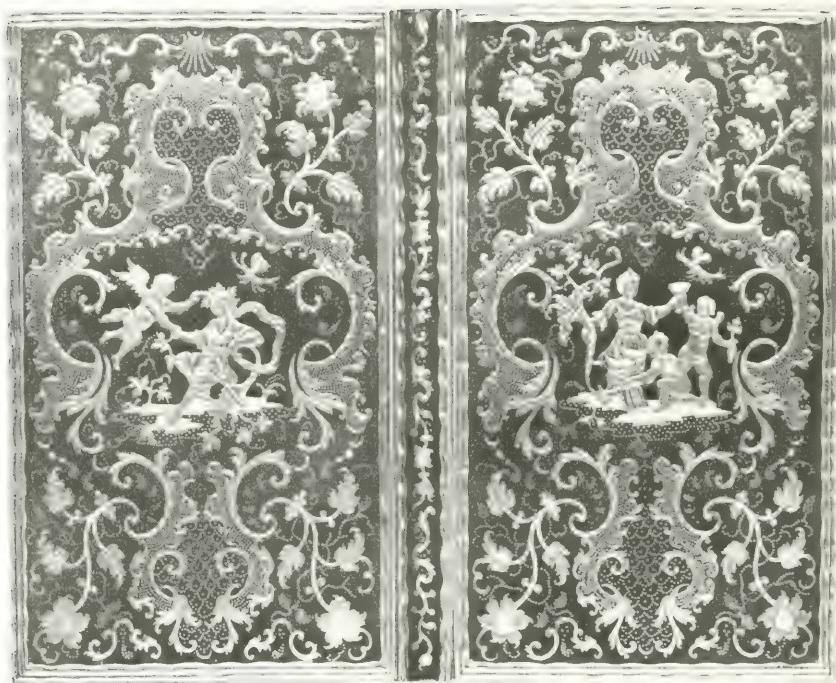
In the State Gallery of H.H. the Maharaja Gaekwar of Baroda, G.C.S.I.

The
CONNOISSEUR



LOUIS XV. PERIOD

PLATE III.



FOURTH EARLY 16th CENT.

PLATE IV

Piqué—a Beautiful Minor Art

Although, in the author's opinion, the piqué work of this period is not so fascinating as that of Louis XIV., there are some remarkably fine specimens. Most of the piqué is of the posé order, with only minor details in point, in many of the examples. Pure point piqué in this period is distinctly the exception, but, as we shall see later, the pure point again revives in the latter years of Louis XVI., and later again is much in evidence, particularly in specimens on the ivory medium in the early years of the second Empire. The prevailing decoration of the Louis XV. period takes the form of the C scroll. As we have seen, the C scroll was already in evidence in the latter years of Louis XIV., but attained its highest development as the single scroll, double C, and treble C scroll in the period under review. The diaper, or lattice design, is also a favourite one of this period. As we have seen, it is found in the later specimens of Louis XIV. piqué, but became much more in vogue in the time of Louis XV. This is due to the fact that, although the lattice, with other Renaissance designs derived from the Saracenic, appeared in the time of Louis XIV., this particular pattern received a special stimulus in the succeeding reign, because European art was then beginning to be affected by the designs on the lacquer screens, cabinets, and other Eastern works of art brought over by the traders of the East India Company, and among these the lattice or diaper takes a prominent position.

In a comparatively small number of specimens of Louis XV. piqué posé, the silver or gold was pressed home on a pattern previously embossed, a tendency suggestive of the over-elaboration of the furniture of the period. Personally, I do not think the artistic effect of this type of embossed piqué is so pleasing as the ordinary form, and I imagine this must have been the general impression, as it did not appear until the period

under review—is uncommon even in that period—and I have not come across a single specimen of later date (Plate II.). These specimens came from the Blumenthal collection.

Many of the snuff-boxes of this period present the classical figures of Corydon and Phyllis, the allegorical shepherd and shepherdess, the former with his lute, and the latter with her crook, and, in most instances, a classic ruin is depicted in the background (Plate III.). A more ambitious effort is in some cases made where further figures are introduced showing the influence the great painters of the day, Watteau and Lancret, by their portrayal of the pastoral scene and the *chéteau champêtre*, must have had upon the piqué craftsmen of their time.

The majority of the piqué specimens of this date still consist of snuff-boxes, but articles associated with a more luxurious age naturally come into evidence and therefore such trifles as bonbonnières, scent-bottles, salve and powder boxes, are frequently to be met with.

In concluding these notes on the piqué of Louis XV., I would draw special attention to the upper four snuff-boxes (Plate I., p. 165), illustrative of the early period of the reign. They were contained in a Boulle box—1715 to 1720 period—especially fitted for cards, counters, and four snuff-boxes. It will be noticed that each box represents a suit of a pack of cards, and the gold piqué posé decoration on each presents a scene depicting figuratively the suit for which it stands. As one would expect, the piqué decoration marks the transition period between Louis XIV. and Louis XV., the former being represented by the drop hinge, the quaint birds and gnats, and the latter by the C scrolling, the shape and character of the box, and the firm establishment of the lattice design. The beautiful diary and bodkin case (Plate IV., p. 170) also belong to this transition period.



Pottery and Porcelain

Thomas Whieldon, Potter: His Memorandum Book By E. N. Scott

DOLEMEN—referring to the pioneer potters of Staffordshire—especially those who came to prominence before Josiah Wedgwood's time—are so rare that the rediscovery of the original *Account and Memorandum Book* of Thomas Whieldon is a noteworthy incident in the history of early ceramics. This little book, in Whieldon's own handwriting, and, remarkably enough, possessing a thumb index cut by the owner, is bound in vellum, and is splendidly preserved. It came into the possession of Mr. Frank Partridge, the fine art and antique dealer, and, through the good offices of Mr. T. W. Tayford, of Whitmore Hall,

Staffordshire—himself an enthusiastic and discriminating collector of early Staffordshire wares—the little volume was presented by Mr. Partridge to the Hanley (Stoke-on-Trent) Museum, where the chief curator, Mr. A. J. Caddie, has placed it in a case side by side with the indenture of the apprenticeship of Josiah Wedgwood, the two forming most important documentary mementoes of the work of the old English potters.

Thomas Whieldon brought to perfection the processes originally used by the peasant potters of Staffordshire. He made with consummate craftsmanship



VIEW FROM THE MARGINS OF THE MEMORANDUM BOOK.

the generic classes of wares which have come to be termed "Whieldon"—for example: agate, tortoise-shell, melon, cauliflower, pineapple, and many other wares on which luscious coloured glazes are employed. He was for a time in partnership with Wedgwood. He amassed a comfortable fortune, built himself a "mansion" near Stoke, became a considerable land-owner, and was appointed Sheriff of his county. But he never pursued the later technical developments of pottery, with its classic design, for which Wedgwood became famous; he contented himself with having made supremely well those choice and unpretentious pieces of unsophisticated craftsmanship which to-day are so eagerly bought in the sale-room.

This little book records the expenses of extending his works, the site of which is situated near the road from Stoke to Fenton; the "hiring" of pottery operatives, including the first Josiah Spode, who afterwards became so famous as a master potter; and the letting of land and houses, besides setting out a few orders for his goods. It covers the period 1749-1760, and comprises many quaint entries, notably those relating to hirings. "Earnest-money" was always paid, and remuneration frequently included old and new clothes, such as stockings, shirts, or shoes.

Here is a fragmentary quotation from Whieldon's detailed account of his "Expenses of the new end & Seller (cellar) of the Over Work-house":—

Three hirings of Josiah Spode are recorded as follow:—

1749. April 9.	Hired Siah Spode, to give him from this time to Martelmas next 2s. 3d., or 2s. 6d. if he Deserves it.	£ . .
2d year	.....	0 2 9
3d year	.....	0 3 3
Pd. full earnest	.....	0 1 0

1752.			
Feby. 22.	Hired Josiah Spoad for next Martelmas.		
per week,		0	7
I am to give him earn.		0	5
Pd. in Part,		0	1
Pd. do,		0	4

Feb. 25.	Hurst Stn. Spd. (per week)	7
Largest	111	6
Pd. in Part	16	0

The appended quotations from numerous other hirings are interesting, as showing the categories of workmen, the sums paid, and the curious instances of payment in kind:—

1749.					
July. 27.	Hired Jno. A. for placing white, w ^e , per week	0	0	6	
	Pd. his whole earnest	0	3	0	
Aug. 14.	Then hired Thos. Dutton	0	6	6	
	Pd. 1 pt. St ^r in part	0	3	6	
	Earrest for vineing (vineing, as in the case of combed ware)	0	15	0	
	1 pt. Stockings	0	2	6	
	Pd. in part	0	1	0	
	Pd. do. in 7ds. doff	0	8	9	
Sept. 16.	Hired Wm. Kerling for handling (putting on handles to) ware	0	6	0	
	Pd. his whole earnest	0	1	0	
.. 20.	Hired Wm. Cope for handling & vineing cast ware, for	0	7	0	
	Pd. his whole earnest	0	10	6	
March 8.	*	*	*	*	*
Then hired Jno. Barker fr ye huvels (hovels surrounding the ovens) ^(w)	0	5	6		
	Pd. earnest in part	0	1	0	
	Pd. it to pay more	0	1	0	
March 24.	Hired Low for making Slip (the clay in the liquid state in which it is mixed and prepared)	0	5	3	
	Pd. him in part of his earnest	0	2	6	
	To pay more	0	2	6	
.. 26.	Then hired George Bagnall, for firing for this year, for	0	5	3	
	Full earnest, 5s.				
	Pd. in part, 2s. 6d.				
	Hired for 1750	0	5	6	
June 2.	Hired a boy of Ann Blowes for Treading ye lathe (for turning ware after throwing), per week	0	2	0	
	Pd. earnest	0	0	6	
1751.	Then hired Elijah Simpson for Turning, he to have per week	0	8	0	
	Whole earnest	2	2	0	
	Pd. in part	1	2	0	
Jany. 11.	Then hired Saml. Jackson for throwing Sagers and firing, per week	0	8	0	
	Whole earnest	2	2	0	
	Pd. in part	1	2	0	
	Pd. in part	1	1	0	

Elijah Simpson, turner, and Samuel Jackson, sagger thrower and fireman, were the most expensive operatives on the works, according to this memorandum book.

Among the other hirings recorded, it is noted that Jno. Edge was to have 6s. per week, 5s. earnest, " & a new pr. stockins, 2s. "; Wm. Kent was to have, as part payment, " a new Shirt at 16d. per yard": the employer was to give Cupit " a old pr. stockins, or somthing "; George Bagley was to have " a pr. shoes each year "; Whieldon was to give Wm. Marsh " a old Coat or somthing abt 5s. value": and the part payment of John Everal was " 2 pr. stockins, 4s. " and " a handkershef. "

Two more hirings must be quoted in full, the one relating to the management of his flint mill, and the

other to the engaging of a little girl, presumably to paint floral motifs on Whieldon ware.

1760

Doz. 3	Hand Towel do. small Hand Towels for London drapery, stenciled in own Colours. To pay 3/- per Doz. M. F. H.	0 0 6
1762	Narrative of the life of Tom Thumb, for children, to be printed in small size. I want 11/- to have him assist him in anything he can't do about the house.	0 0 6
Vest. 24	Three Little Boys Blow to learn to blow 1/- each per week 2d. per 3d. year	0 1 0 0 1 3 0 1 6

Among the orders for Whieldon's wares are the following:—

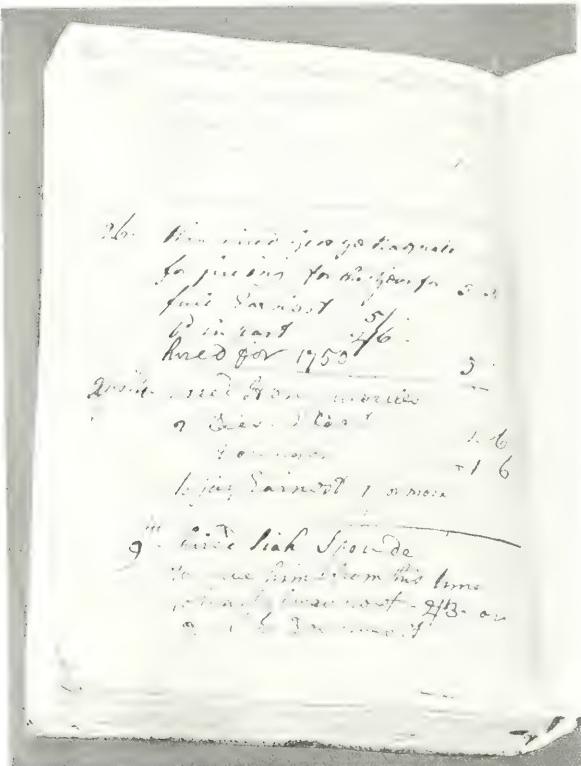
Mr. E. Whieldon, F. R. S. F. A.	10
To 1 doz. Plates, Tor. (tortoiseshell)	0 8 0
" 2 " 4 do. plate "	0 2 6
" 2 " 2 do. "	0 2 0
" 1 do. painted "	0 2 0
" 1 do. Cream Colr.	0 1 8
" 1 do. "	0 2 6

10. Oct. 1760 Mr. G. G. H.

Hovingham, near Fylnham, Norfolk.

4	Tor. Teapots, all Toys.
1	Cane. 1. 1.
4	Slop Bowls.
4	Lids.
4	Sugar tongs, Cream.
4	Mustard pots, high.
8	Salts, high feet.
12	2 D. (one) 1. 1.
5	do. pedestal.
2	doz. piggins.
6	doz. large plates.
1	doz. cream. do.
8	can. 1. 1. do.
7	of ym round with Rib'd. edge.
1	do. sp.
3	doz. Bread & butter plates, Rib'd.
3	doz. C. fine. Plate.
6	Pints.
4	2nd size dishes.
2	larger.

The history of this book is not fully known; but, as an inscription shows, in 1883 it was in the possession of Llewellynn Jewitt, the writer on ceramics, and was presented by him to Thomas Whieldon's grandson, the Rev. E. Whieldon, M.A., of Hales Hall, Salop. .



PAGE IN THOMAS WHIELDON'S ACCOUNT BOOK, BEOKING THE THEMES OF JOSEPH STODD (CAT. PLATE POAED)

NOTES



THE three photographs reproduced are of the dining-room at "Montalto," the chief Italian residence of

A Beautiful Dining-room Anne, Countess of Mexborough, a room of exceptional beauty. The plaster-work is by Manetti, a Milanese artist of great ability, whose work is rare, for he met his death after completing only one or two commissions, of which the great Mexborough mansion is one.

Finely modelled birds and beasts sit upon the cornice, and are extraordinarily effective at night, for the apartment is illuminated by lights sunk behind the cornice. The door is cunningly arranged in a fine bay built out and across one corner of the room, so as to leave the

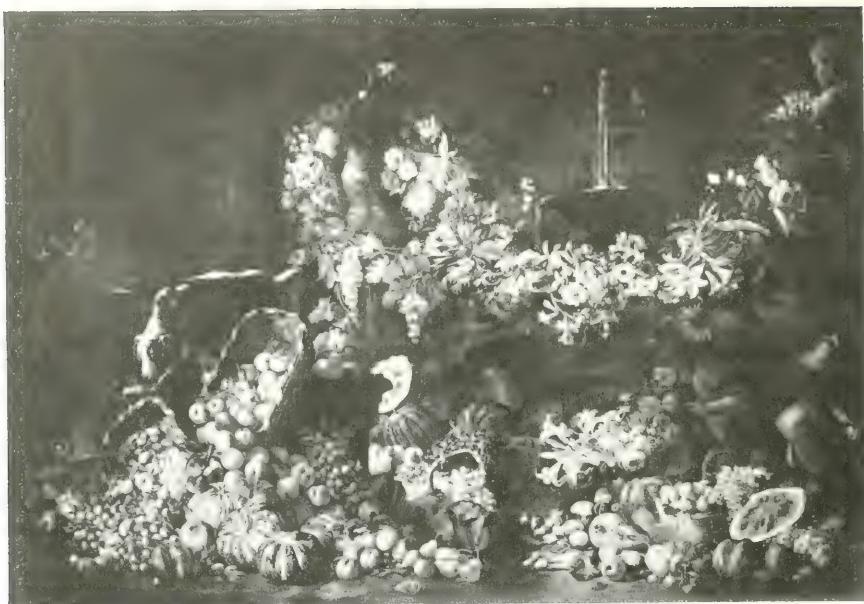
best wall-space for the pictures, for which the room was specially designed.

They are all from the brush of Jan Brueghel (1568-1625). The three great flower canvases are veritable masterpieces, and are seen here to the best possible advantage. Jan Brueghel was one of a family of geniuses, all of them artists, from Peter Brueghel, born in 1525, down to the end of the seventeenth century; but of these men it was only Jan who excelled in flower-pieces.

The colouring of all these is exquisite, and in one of them it will be noticed that the famous *Mannikin Fountain* of Brussels is introduced. Since this was cast in 1610, it is likely Jan painted this picture about



THE DINING-ROOM AT "MONTALTO"



WALL-PAINTING

BY JAN BRUEGHEL

that date, and inserted the fountain as a little topical allusion, for no doubt it was much talked about at the time, being a work of considerable merit.

It may be remarked that "Montalto" overlooks the silvery Arno and the domes of Florence: an ideal situation for a stately home, surrounded as it is with olive woods, and embowered with roses and bourgainvillea.—BARTH. RUSSELL.

TRY to ignore and glaze over it as one may, the fact remains that forgery—artistic and antiquarian forgery—is rife, behoving the cautious collector to look where he buys his treasures: Imitations to patronise firms with reputations to lose rather than to rejoice in the "discovery" of a piece of meretricious rubbish planted tactfully behind some lumber. Treasure-hunting in the rough is fine sport for those blessed with expert knowledge or (which is a subtly distinct quality) the instinct of when to buy, but knowledge of some sort is indispensable. No collector can afford to trust to providence entirely.

It is not of commercial forgery that I write this month, however, but of the wayward pranks of experts playing practical jokes on their long-suffering friends, occasionally with serious unforeseen consequences. Mr. T. G. Wakeling tells the story in his interesting

Charles Black, 1912) of how an Egyptologist fashioned two wonderful scarabs inscribed with an account of the circumnavigation of Africa. These were intended for presentation to an acquaintance, but, unfortunately, the instigator died before the jest was put in action. The scarabs were sold in good faith as genuine rarities: a transaction resulting eventually in a lawsuit.

To an extent, it may be regarded as fortunate that such innocently intentioned sport tends to confine itself to the manufacture of more or less unique types. When the man of knowledge commences forging antiques, the average ordinary collector is nonplussed. The reproduction, or even origination, of historic relics may result in confusion to the novice, even if he would not be deceived by the effort of a late friend of mine who rather failed in an attempt to complete his collection of ushabtis by making a weird little funerary figure for Potiphar.

This latter type of benign juggling is really the most satisfactory, since the deception can only be momentary and not lasting. The devilry of forging is non-existent where no exchange of money or kind takes place. I well remember joining in the joke against a well-known collector, some of whose possessions were figured in THE CONNOISSEUR many years ago. We knew his fondness for armour, and lo! in the middle of the dinner-table, a centrepiece consisting of a fifteenth-



PORTRAIT OF A LADY

FRANS VAN MIERIS

Leiden, Stadhuis, 1660. Mattheus Griggs, Jr., of Princeton Coll.



WALL-PINTING

BY JAN BRUEGHEL

century archer's salade supported on an early rushlight-holder of unusual form. Both were rusty and drenched in oil. Mr. —— advanced with hands outstretched to grasp the treasure, but we sprang up in horror; the thing was too brittle to be handled. So the connoisseur gloated over it from a short distance all through the meal. The rushlight-holder was an authentic and very interesting specimen, but we hesitated to tell our guest that the helmet was a papier-mâché cast, silvered, "treated," and well greased, from a fine original which may now be seen in the London Museum. This particular quip always reminds me of the invitation "to dine off a lobster salad(e)," but it must be confessed that fine faking is not done in this way. It demands the same passion for correctness in material, for instance, which induced two members of a well-known theatrical family to visit a fancy-dress dance in full armour, although they did stick on the stairs and had to be struck smartly behind the knees in order to get going again.—C. H. C.

IN my young days there was a favourite riddle: "What is the difference between a young lady of seventeen and an old lady of seventy?"

Crimping Machines The answer was: "The former is happy and careless—the latter, cappy and hairless." Be that as it may, there is no doubt that

the cap, with its crimped or frilled border, in which our grandmothers took so much pride, has passed away. My illustration shows three instruments by the aid of which these frills were made.

First—the "tally" iron, or, more correctly, the "Italian" iron, consisted of a round piece of iron with a handle of wood at the end, which iron, after being heated in the fire, was thrust into a metal socket rather larger than itself, round which the damp linen or cambric was deftly pressed by the operator. When dry, the linen retained the form of the iron. They were made in various sizes, and, I presume, have not gone entirely out of use.

Second—a crimping machine. It consists of two metal barrels about 9 in. long, upon the lower one of which a handle is fixed, which gives a rotary motion. Four inches and a half at the end of each barrel is indented and so arranged that, when revolving, the ribs and hollows fit into each other. Four irons are provided, 8 in. long: two, after being well heated, are placed one in each barrel, while two others are kept in the fire. The linen or cambric is placed between the indented rollers, and, by turning the handle, the material is pushed through. On the top are two screws by which the pressure on the fabric can be regulated. The machine should be firmly fixed on a table or heavy block of wood, for which screw-holes are provided.



TALLY, OR TAILOR'S IRON.

Though out of use for cap borders, it is still useful for plaiting ribbons, etc.

My third illustration was sold to me as a rutting machine, and, I fancy, is the most uncommon; at any rate, it is the only one I have ever met with. It comes from Warwickshire. It consists of two upright wood pillars, 12 in. high, loosely let into a wood base, at 7 in. apart. Each upright has two long slots. A bundle of small sticks, 8½ in. long, is provided, and they can be placed between the slots. First one is inserted, then the cambric, well damped, is placed round

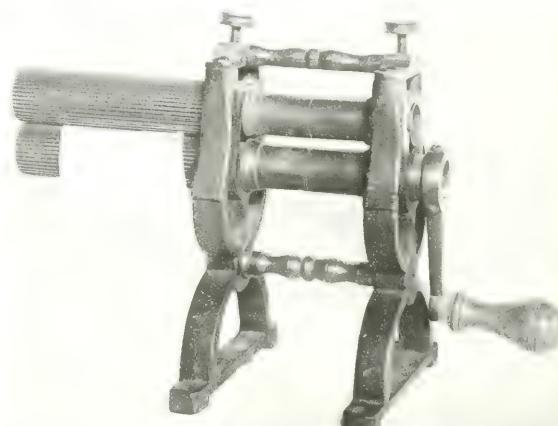
the other stick is put in position and the cambric brought back over it. In this way any required number of sticks can be inserted, the material being brought backwards and forwards. One slot only is needed for a fine crimp, but a deeper fold can be obtained by using both. Attend

informs me that he often saw his grandmother use a similar contrivance, only it was fixed on a frame, and straws were used in place of sticks.—MABERY PHILLIPS.

Enlargement of Messrs. Debenham and Freebody's

Those who have ever enjoyed a search through the Antique Department of Messrs. Debenham and Freebody's (Wigmore Street and Welbeck Street, W.1) will be interested to learn that this section of their business is being removed to more commodious galleries

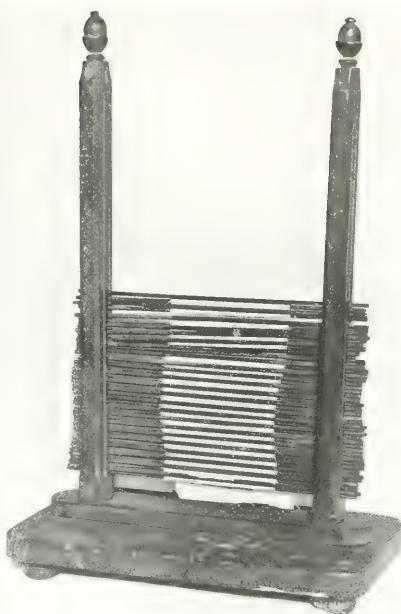
at Messrs. Marshall and Snelgrove's premises in Oxford Street. This will be a decided improvement, since, for some time, it has been impossible to do complete justice to the very diverse collection of old needle work, tapes, lace, and objets d'art which Messrs. Debenham have placed before the public.



A CRIMPING MACHINE.

By the kind permission of the members of the Society of Pewter Collectors (London Sketch Club), a meeting of this Society was held at their studio on Wednesday, January 14th, 1920, at 8 o'clock p.m., when the following members were present:—Mr. Antonio F. de Navarro, F.S.A., President, in the chair; Messrs. Walter G. Churcher, joint Hon. Sec.; Lewis Clapperton, C.A., Hon. Treas.; Herbert M. Cooke; Howard H. Cotterell, Vice-President and joint Hon. Sec.; W. J. Englefield; Chas. G. J. Port, F.S.A.; Major S. J. Thompson, D. S. O.; Alfred B. Yeates, F.R.I.B.A.; and Dr. A. J. Young. Col. G. B. Croft-Lyons, V.P.S.A., was present at the latter part of the meeting. In accordance with Rule 3, which provides that the President and Vice-President are ineligible for election two years in succession, Mr. de Navarro and Mr. Cotterell vacated those offices respectively, Col. Croft-Lyons being elected President for the ensuing year, and Mr. Walter Churcher Vice-President, both unanimously. The sincere thanks of the Society were tendered to Mr. de Navarro for the great help he had given to it in its first year, and for the dignified and able manner in which he had conducted the meetings. The Hon. Treasurer and Hon. Secs. were unanimously re-elected, the accounts being presented by Mr. Clapperton and passed. It was resolved to issue invitations to membership of the Society to Spencer Brett, Esq., of Berkhamsted, and H. Carwick Webster, Esq., of Monkton, both of whom having accepted, the full quota of members is attained as provided for in Rule 2. On the question being raised as to the suitability of Wednesdays as the day fixed for future meetings, it was decided to rescind the resolution passed at the last meeting, and to substitute the following:—That the dates of future ordinary meetings be the Mondays nearest to the 15th of January and the 15th of June in each year.

The summer meeting was fixed for Monday, 14th June, at Broadway, Worcester, where, by the kind invitation of Mr. de Navarro, members will have an opportunity of inspecting his fine collection. Full particulars will be given in the summer report in due course. It was resolved to issue to members a brief résumé of the business transacted as soon as possible after each



A RUFFING MACHINE

meeting, in addition to the half-yearly reports, in order that members unable to be present may be in touch with the Society's operations. It was also decided to include a portrait year by year of our retiring presidents. After the business of the meeting, an informal exhibition of members' pieces was held, many fine specimens being brought for inspection and discussion.

Papier Mâché

WHEN the day arrives for someone to write a monograph on old papier mâché, collectors will discover that the field is far wider than they thought possible. It is common knowledge that small articles, such as strincket boxes, caddies, and hand-screens, were made in this material, but it comes as a surprise to find really intricate furniture manufactured in the same manner. In the

latter category must be classed a handsome secretaire, painted and inlaid with mother-of-pearl, which Miss Solomon (21 Davies Street, Berkeley Square) has added to her collection. This piece, which could have been made only for exhibition purposes, or to the special order of some influential personage, fulfils a double purpose, since the removal of the upper structure reveals a table for chess or draughts. Almost as uncommon is a large side-table with cabriole legs, whilst some elaborately decorated round tables, armchairs, cabinets, a barometer, and an extensive series of trays, may be mentioned as affording some indication of the depth and variety of the subject.

MR. JACOB EPSTEIN declares some fresh expressions of his personality in a group of sixteen new sculptures at the Leicester Galleries. The most recent sculpture by Mr. Epstein important is a *Christ*, standing erect, swathed in mummy-wrappings, and pointing to the wound in His right hand. If one excepts the barbaric severity of execution, there is much in the conception to arrest attention, albeit the sculptor has chosen to create an unusual visage not conforming to the accepted type. In such wise does Mr. Epstein see the Saviour as He appeared to the doubting apostle. For pure dignity of spirit and technique, none of the exhibits could compare with the head of *Mrs. Jacob Epstein*, which afforded a strong contrast to a *Portrait of a Lady*, exotic enough to recall the ethnographical collections at the British Museum.

NOTES AND QUERIES

[The Editor invites the assistance of readers of THE CONNOISSEUR who may be able to impart the information required by Correspondents.]

UNIDENTIFIED MINIATURE (No. 330).

SIR,—I have got a collection of miniatures (nearly 300), and among them is one of an unknown person of the time of the Revolution. I send you a photograph of it, and hope you will be kind enough to put it in your NOTES AND QUERIES. Perhaps one of your readers will be able to tell me whom the miniature represents. The size of it is $7\frac{1}{2} \times 6\frac{1}{2}$ cm.—LADISLAUS BUCHNER (Warsaw).

RESTORATION ENTR' ORDINARY (January, 1920).

SIR,—I think Mr. F. Gordon Roe may fairly acquit Agnes Strickland of having purloined a snippet from Archbishop Laud's cap: but the case against Elizabeth Strickland, her elder sister by two years, is somewhat stronger, and though a lengthened controversy on the subject is more suitable for NOTES AND QUERIES than for your magazine, it may be of interest to you and your readers to carry the incident one step further. *Imprimis*—The snippet was so tiny that it seems it must have been done with one of those small embroidery scissors ladies used to carry attached to their chatelaines, and the inference is that the deed was woman's work. *Second*—*Elizabeth Strickland, NOT Agnes*, wrote the lives of Anna of Bohemia and Henrietta Maria. Elizabeth was of a retiring disposition, we are told, and would not allow her name to appear on the title-page. *Thirdly*—Queen Henrietta Maria, in 1642-3, after being hospitably entertained by the Strickland family at Boynton Castle, near Bridlington, carried off by force the Strickland plate. Who will blame Elizabeth if she purloined one tiny snippet when the Queen she wrote about stole such treasure? *Lastly*—In 1824, when the snippet was missed, Miss Elizabeth Strickland was of an age—thirty—capable of carrying into execution so daring an act. Henrietta Maria, in 1643-4, for some months resided in Oxford, and Elizabeth would, as a matter of historical accuracy, go there to try and gather new facts and local colour, or perchance to see if she could not trace any of the family plate on college high-tables!—T. J.

[Our contributor's statement was that "for some reason or another, Southwold associates Agnes Strickland with the matter, but one would hardly attribute such an act to the hand of the clever historian herself."—ED.]

OLD FAVOURITES INSCRIPTIONS (January, 1920).

SIR,—Your correspondent "Criticus" quotes in the

JANUARY CONNOISSEUR some lines beginning, "This book belongs to —," which I have always understood were written by my grandfather, the late Henry Dennett Cole, of Carisbrooke, Isle of Wight, 1797-1854. He was evidently an eccentric genius of a sort, and a pretty rhymester. I have a number of lines which are ascribed to him, amongst them some that he had posted in his office (trained for a doctor, he turned brewer), on:—

BEST
Glossy business men
In business hours only
1888.
London, 1888.
About your business, in order to
Give him time to finish his busi-
ness.

I have seen these quoted
several times in magazines.—
THOS. J. SOWTER.

SIR,—No doubt Mr. Thos. J. Sowter is correct in his attribution of the verses in question. When describing the book-plate, I might have added that the only part not set up in print was the owner's name, which was filled in by hand.

C. PHILLIPS.

MINIATURE BY GEORGE ENGLEHEART (No. 181). JUNE, 1915.

SIR,—I have been looking at your reproduction of this beautiful miniature, and, without knowing whether the lady's identity has been discovered, suggest that the sitter bears some resemblance to the famous Mme. D'Arblay (1752-1840). Did Engleheart paint her? No doubt one of your many readers can supply this information. T. J. DONALD HAIG.

UNIDENTIFIED PAINTING (No. 211). MAY, 1916.

SIR,—Your NOTES AND QUERIES columns have included more letters than my own concerning the subject of *The Penitent Magdalene* lately. May I point out that the picture, No. 211, reproduced in your number for May, 1916, is yet another version of the same theme. It is impossible to judge definitely without seeing it, but this looks to me to be either an old copy or else the work of a technically imperfect painter. T. D.

UNIDENTIFIED PAINTING (No. 181). JULY, 1918.

SIR,—"Enquirer" has probably ascertained by now that this canvas is certainly not from the hand of George Romney. The photograph, as published, shows none of his recognisable characteristics. The incident depicted is obviously the old favourite of *Samson and Delilah*.—L. VIVIAN BENTON.



330 UNIDENTIFIED MINIATURE.

IN THE SALE ROOM

REGARDED as a whole, the early January picture sales were not specially interesting, although attractive items made spasmodic appearances. Only

Pictures and Drawings two canvases from Mr. A. F. Bassett's collection exceeded the four-figure standard, in Hopper's *Portraits of Lady de Dunstanville*, $49\frac{1}{2} \times 39\frac{1}{2}$ in. (£1,312 10s.), and *Lady Bassett*, $29\frac{1}{2} \times 24\frac{1}{2}$ in. (£1,470). The less important works included a *Portrait of Mrs. James (said to be Lady de Dunstanville's sister)*, by Beechey, in painted oval, $29\frac{1}{2} \times 24\frac{1}{2}$ in., £241 10s.; a panel painted with *The Widow's Mite*, and other biblical scenes, by Ercole de Ferrari, $3 \times 26\frac{1}{2}$ in., £315; *Portraits of a Lady and Gentleman*, a pair, by F. van Mieris, panel, $\frac{7}{8} \times 5\frac{1}{2}$ in., £315; and *John Prideaux Bassett as a Boy*, by Allan Ramsay, $58\frac{1}{2} \times 37\frac{1}{2}$ in., £241 10s. Catalogued as by Reynolds, *Lord de Dunstanville as a young man*, 29×24 in., went for £378; and by Van Dyck, *Major-Gen. Edward Massey*, $77\frac{1}{2} \times 51$ in., £210.

From different properties came two portraits by J. Wright, A.R.A., *A Lady*, $45\frac{1}{2} \times 36$ in., £430, and *Anne Hatfield, married William Gossip*, $1787-86$, $36\frac{1}{2} \times 30\frac{1}{2}$ in., £273; *Mrs. Elizabeth Inchbold*, by Lawrence, $29 \times 24\frac{1}{2}$ in., £420; *Cornelius Heathcote Rhodes*, by G. Romney, $29\frac{1}{2} \times 24\frac{1}{2}$ in., £357; *Mary Doddington, wife of Francis Bushell Reaston*, by J. S. Copley, $30 \times 24\frac{1}{2}$ in., £131 5s.; and a pair of *Views on the Grand Canal, Venice*, by Canaletto, 18×36 in., £336.

The modern schools were not well represented, if one excepts two paintings by W. Maris, *Water Meadows*, $25\frac{1}{2} \times 32$ in., £640, and *Cattle in a Canal*, $21 \times 27\frac{1}{2}$ in., £504. To these may be added a few drawings from the late Chas. Maw's collection, including three Copley Fieldings, the most important of which, *A Highland Lake Scene*, $8\frac{1}{2} \times 12\frac{1}{2}$ in., went for £357, and the inevitable example of Birket Foster's manner, *The Water Splash*, 9×13 in., £450.

The remaining works of the late Sir Edward Poynter consisted mainly of drawings and sketches, none realising outstanding amounts. His well-known subject of *The Catapult* 1868-72, 61×72 in., was present, but came from another possession; it was run up to £504. The late P.R.A. was the owner, however, of some old pictures, comprising J. S. Copley's *Portrait of a Young Gentleman*, $29\frac{1}{2} \times 24\frac{1}{2}$ in., £546, and C. de Vos's *Portraits of Two Children*, $32\frac{1}{2} \times 27\frac{1}{2}$ in., £215.

The mixed assortment of works succeeding these was unimportant, with the sole exception of W. Hunt's *Gleaners* 1892, $39 \times 65\frac{1}{2}$ in., which was knocked down for £323.

Messrs. Foster, of Pall Mall, succeeded in securing £252 for a circular panel painting of a *Girl holding a Sword*, by Lucas van Leyden.

THE Cater collection of glass, well known in Colchester, was offered at Sotheby's during December, bringing in

Glass nearly £1,508 for 116 lots. A late eighteenth-century Jacobite glass, with tall rectangular bowl on columnar stem with interlaced air-twist, the bowl engraved with a likeness of the Young Pretender in Highland dress, and a figure of Britannia, created a sensation by being bid up to £220. This glass, which stands $7\frac{1}{2}$ in. high, was formerly in the possession of an old Colchester family for some generations. £145 purchased a pair of taper-sticks, plain stems with air-twist and collars at top and bottom, on domed feet, 6 in. high; and £60 the sweetmeat dish which is figured in Bate, plate xlili., No. 173. At another glass sale held by the same firm, an opaque Bristol cruet set of five pieces, $4\frac{1}{2}$ to $6\frac{1}{2}$ in. high, netted £55.

DESPITE the comparative absence of outstanding prices, nearly £2,220 was realised by the late Chas. L. Lewes' engravings at Sotheby's in December last.

Engravings One of the most important items was Durer's *Arms, with the Skull*, B. 101, £270. A quantity of old French line portraits included a third state of *Guillaume de Brisacier*, by A. Masson, after Mignard, £15 10s.; and first states of *Pierre du Cambout de Coislin* £14 10s., *Lucid Espernon*, £14, and *Jules Puaux Lonne*, £15, by R. Nanteuil. Later in the month, a set of plates of the *Battle of Trafalgar*, by J. Hall, after J. T. Serres, made £62; and a set of three, *Attack on the Danish Fleet Copenhagen, Battle of Copenhagen, and The Passage of the Sound*, by R. Dodd, £155. Both sets were printed in colours. Another (plain) series of three, by R. Pollard, after D. Serres, *The Action between H.M.S. Mediator and five French Ships*, made £39. £31 purchased a first state of *Lady Sarah Bunbury*, by E. Fisher, after Reynolds; £47, *Buonaparte, first Consul of France*, by J. R. Smith, after Appiani, printed in colours; £15, *The Mother's Pride and The Father's Hope*, by H. R. Cooke, after H. W. Pickersgill, printed in colours; £41, *The Benevolent Cottager*, by W. Nutter, after F. Wheatley, printed in colours; £105, *Unkennelling, Breaking Cover, Full Cry*, and *The Death*, by T. Sutherland, after H. Alken; £25, *The Falconer*, by S. W. Reynolds, after Northcote; £270, *Paying the Ostler*, by the same, after Morland, printed in colours; and £236, *The Hard Bargain*, by W. Ward, after the same, printed in colours. London, set of six aquatints, printed in colours, by and after W. Daniell, secured £60; an impression of the only state of *Alexandre de Saxe*, by Nanteuil, £17; and *The Scottish Wedding*, by C. Turner, after W. H. Lizars, printed in colours, £53. An interesting lot consisted of a fine open-letter proof, with uncut margins, of *The Fruit*

Retreat, by T. G. Smith, after H. Walton, which carried the hammer at £100.

More recently, Christie's dispersed the following engravings after Morland (all were printed in colours): - By W. Ward, *The Shepherd*, 1798; *Children Bird Catching*, 1798; *The First of September Morning and Evening*, pair, £14 10s.; *The Hard Return*, £2 2s.; *The Last Letter*, 1798; *The Sportsman's Return*, £1 1s.; *The Inside of a Country Stable*, £2 15s.; *The Visit to the Child at Nurse and The Visit to the Boarding School*, £2 1s.; and *Stable Amusement*, £1 10s. By F. Smith, June, *Innocence Alarm'd*, £5 15s., £6 2s. 10s., and £7 3s. 10s. Also printed in colours, *Sophia Western*, by J. R. Smith, after Hoppner, fetched £120 15s.; *The Visit to Grandfather*, by E. Dayes, after J. R. Smith, £136 10s.; *The Fruits of Early Industry and Economy*, and companion, by W. Ward, after H. Singleton, £173 5s.; *The Nosegay Girl*, and companion, by Nutter, after the same, wide margins, £49s.; *Saturday Evening and Sunday Morning*, by Nutter, after Bigg, £241 10s.; *Saturday Morning*, by and after the same, £252; *The Cowhouse*, by and after J. Ward, £714; *Young Lady encouraging a Low Comedian*, by W. Ward, after Northcote, £273; *The Alpine Traveller*, by and after the same, £178 10s.; *The Return from Shooting*, by Bartolozzi, after Wheatley, £178 10s.; *The Return from Coursing*, by Cardon, after Hamilton, £180; and *The Benevolent Tar and Maternal Enjoyment*, by J. Young, after Stothard, £78 15s. Considerable interest was evinced in a pair by William Ward, after J. Ward, *Selling Rabbits* and *The Citizen's Retreat*. A contest ensued, terminating with an offer of £840. Another valuable pair was *The Encampment at Brighton* and *The Departure from Brighton*, by J. Murphy, after Wheatley, £567; whilst a set of five shooting subjects, by and after S. Howitt, 1796-1797, a set of eight of *The Duke of Beaufort's Hunt*, by H. Alken, after W. P. Hodges, £441; *Innocent Mischief*, and companion, by C. Josl, after Westall, £210; *The Sailor's Orphans* and *The Soldier's Widow*, by R. Dunkarton, after Bigg, £252; and *Peace and War*, by J. Whessell, after Singleton, £120, amongst other intriguing lots.

Lack of space prevents one doing full justice to Puttick and Simpson's print sales, but passing mention must be made of a plate from Wheatley's famous "Cries": *Do you want any matches?*, by A. Cardon, £105; *Evening*, by J. Barney, after Wheatley, £99 15s.; *The Farmer's Stable*, by W. Ward, after Morland, £136 10s.; and *Domestic Happiness*, by and after the same, £40 10s. All four were printed in colours.

RUGS and carpets had a day to themselves at Christie's on January 5th, those from Ispahan being in special demand. The highest price £976 10s.) Furniture, etc., was secured by a carpet, 18 ft. x 7 ft. 9 in., whilst a rug, 7 ft. 3 in. x 4 ft. 6 in., made £441. Tapestries were well to the fore at Puttick & Simpson's during

the same month. A set of four eighteenth-century Brussels panels, classical scenes, made £3,570; a seventeenth-century Flemish verdure panel, £840; a panel of Gothic design, £630; and a suite of Renaissance tapestry furniture, 8 pieces, £1,155. Chippendale furniture shows no falling off. A suite of 13 chairs and 2 arms made £630 at Christie's; whilst of other types, a pair of Adam globes, 4 ft. high, made £388 15s.; a Sheraton mahogany sideboard, with urns, 7 ft. 6 in. wide, £294; a Georgian cabinet of amboyna-wood and mahogany, 44 in. wide, £430 10s.; and a Louis XV. commode, 54 in. wide, £588. Of lacquer, a Kang-Hé twelve-leaf screen, 9 ft. 3 in. wide, secured £346; an old English red lacquer cabinet, 40 in. wide, £231; and an old English black and gold cabinet, 3 ft. 10 in. wide, £420.

THE opening sales of the new year were not particularly inspiring. At Puttick's, a Ralph Wood Toby jug, 6½ in.

Pottery and Porcelain high, realised £50 8s.; whilst at Sotheby's, another more interesting specimen, inscribed under the base, "GO + ANNE + 1603 + I. Hou + aut. + My + D. V. L. IN. CO." 9½ in. high, fetched £78; and a Whieldon solid agate-ware coffee-pot, 10½ in. high, the only counterpart of which is believed to be in Dresden Museum, secured £145. A fine old Worcester dessert service of 27 pieces was sold in separate lots at Christie's, the aggregated total being about £1,220. Twenty-four Spode plates, brought from Longwood by Admiral Sir Fairfax Moresby, at the same time as Napoleon's chair, now at the Royal Institute, realised £120 15s.; and two Ming equestrian groups, 7½ in. high, brought in £241 10s.

A MIXED collection of coins realised £1,698 5s. at Sotheby's at the end of last year. The highest individual bid was one of £72, given for a Tournay half-groat of Henry VIII. This hitherto unknown coin belongs to the first and undated issue, of which the groat only has been familiar to collectors.

COLLECTORS had an unusual opportunity at Messrs. Sotheby's rooms when Mr. Christie Miller's important collection of books of ballads, songs, Book Sales and other naut. came under the hammer. Though the catalogue was confined to only 160 lots, just short of £6,500 was realised. As a whole, the prices realised were excellent, but space only permits our noting the most important of the items offered. The chief lot in the sale consisted of a very fine copy of Day's 1563 edition of the Psalms, which fell to a bid of £370. The next in importance was Martin Peerson's *Mottects, or Grave Chamber Musique*, which realised £290; while £180 was given for *The First Booke of Songs or Ayres*, by Francis Pilkington (1605). Early in the sale N. Burttius's *Opusculum Musices* (1487) made £114, and £190 was given for Thomas Campion's two *Booke of Ayres*.

Other items worthy of recording were William Corhine's *Second Book of Ayres*, which realised £120; William Damon's *Former (and the second) Booke of Musike of*

In the Sale Room

M. William Damon, made £250; John Douland's *Third and Last Book of Songs or Ayrs*, £280; Robert Douland's *Musicall Banquet*, £15; John Forbes's *Cantus, Songs and Fancies*, £150; and Thomas Ravenscroft's *Pammelia*, Musicks Miscellanie, £165.

The same rooms were occupied for three days by the dispersal of a large and varied collection of books and MSS. from various sources, some idea of the general importance being gathered from the total of the sale, which exceeded £14,000. The first part was confined to a portion of the library of the late Mr. S. M. Pittar, which was of great general interest, containing, as it did, in addition to books, numerous rare and valuable autograph letters of literary celebrities. One of the first lots, fetching a notable price, consisted of a series of five autograph letters of Byron, dealing with his early life and literary work. These letters realised £245. Just preceding these, an autograph MS. of Robert Burns, *The Bonie Moor-hen*, sold for £115. Of considerable interest was Handel's holograph will, which realised £255; while mention must be made of Dr. Samuel Johnson's *Memento*, which comprised autograph MSS. of a prayer, a lock of his hair, two autograph letters, and a hand-painted miniature on ivory, which fetched £100. G. Peel's *Merry Conjur'd fest*, brought £108. Shelley's autograph MSS., signed, and being his *His Defence of Lton and Cythna*, afterwards called *The Revolt of Islam*, £182; Swinburne's *Essay on the Poetical and Dramatic Works of George Chapman, with Appendix*, £185; and Robert Whittington's Grammatical Works, £235.

On the second day, a series of books printed at the Doves Press was offered, prices ranging from £2 15s. up to as much as £50 for Browning's *Men and Women*, 2 vols., printed on vellum. A copy of the Kelmscott Chaucer made £136; Alken's *National Sports*, £150; and an extensive collection of the works of John Bunyan, catalogued in 46 lots, was knocked down for £525.

Items on the concluding day included a fifteenth-century *Book of Hours*, which fetched £345; *Aztec Painted Records*, native Mexican manuscript of 27 leaves, £270; Joannes de Janua Balbus's *Catholicon, Editio princeps*, £960; Cornelius Celsus's *De Medicina, Editio princeps*, £150; *Gratianus Decretum*, 1471, £175; Spanish *Misale*, thirteenth century, £180; and the second edition of Pliny's *Historia Naturalis*, 1470, fell to a bid of £135.

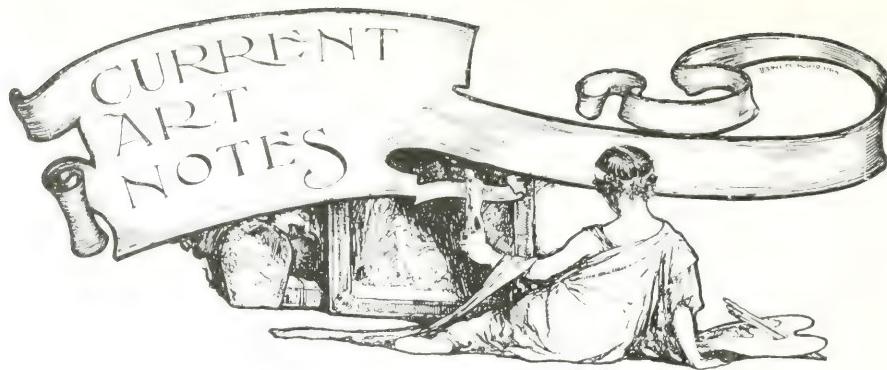
A remarkable series of 81 holograph letters of Lord Nelson, all signed save two or three, addressed to Captain William Locker, R.N., realised £1,000 at Sotheby's rooms; while at Christie's £3,517 10s. was given for an illuminated Book of Hours by a fourteenth-century English scribe. This latter manuscript consisted of about 200 leaves, containing four most beautiful full-page miniatures, 24 miniatures in the calendar, while the text contained no less than 43 historiated initials in gold and colours, and in addition there were 300 smaller illuminated initials.

DEVOTEES of the Baxter cult have had good reason to congratulate themselves lately, since, if auction prices are any criterion, some of the more popular

The Rise in plates have risen in value to an extent Baxter Prints which can only be described as striking.

It is interesting to draw a comparison between the prices realised at two excellent sales held by Messrs. Puttick and Simpson in December and January last, and the estimated rates given by Mr. C. T. Courtney Lewis in his indispensable book on *George Baxter*, published in 1908 (Sampson Low, Marston & Co., Ltd.). In the latter year, an average impression of *Butterflies* was quoted roughly at 30s. During the two sales referred to, fine impressions of the same subject soared up to £73 10s. and £63 respectively. Another popular composition, *The Parting Look* (without man with box), aggregated formerly at six or seven guineas, now realised £31 10s., £28 7s., and £18 7s. 6d., although it should be noted that the first two examples bore Baxter's autograph. *A Parting Look* (with man with box), on stamped mount, fetched 19 guineas, as against the old valuation of seven guineas. To these may be added some other notable cases—the figures in brackets representing the former; those without, the new amounts:—*Cluster of Passion Flowers and Roses* (£5 5s.), £32 11s.; *Departure of the Camden*, on original mount (£2 10s.), £14 14s.; *Wreck of the Reliance*, on original mount £7 7s., £27 6s. and £15 15s.; *View in Madeira*, pocket-book lettering, in Scripture Pocket-book for 1847 (£3 3s.), £10s.; *Large Queen*, stamped mount £5 to £10, £9 15s.; *Edmund Burke* £5 to £8, £19; *Lake Lucerne*, stamped mount £4 4s., £6 16s.; another, without setting sun, £23 2s.; and a *Small Bride* £7 7s. to £10 10s., £12 12s. The last-mentioned, which was in its original leather case, was something of a curiosity, since it was in Baxter's possession at the time of his death, and came from his family through his grandson, Mr. Oliver. Another out-of-the-way item consisted of a pair of pulls from the plates of *Mr. Charles Chubb and his wife*, which secured £22. *The Conqueror of Europe*, in the *Horticultural Journal*, fetched £36 15s. It must be borne in mind, however, that prices depend largely on the quality of each impression, and are liable to variation. This truism was affirmed particularly by the differing bids for the well-known pair of the *Coronation of Queen Victoria* and the *Opening of Parliament*. Sold separately, impressions of No. 1 made £36 14s. and £17 17s. respectively; of No. 2, £68 5s. and £31 10s.; whereas in another instance the two only realised the last-named figure between them. Here, the 1908 appraisement of £5 to £35 apiece remains comparatively unaltered.

Whilst treating this subject it may be as well to warn our less-experienced readers against fakes. A case has come to our knowledge of modern German coloured post-cards being "split," so as to remove the printed backs, being set on stamped Baxter mounts. Such impostures would never deceive a connoisseur, and it is equally certain that no firm of repute would knowingly offer them for sale as originals.



The absence of any plates by Sir Frank Short, its President, at the 38th exhibition of the Royal Society of Painter-Etchers and Engravers caused a vacancy not to be easily filled. One of the most important features was a proof before letters of Mr. Ma. both Raeburn's mezzotint of *Le R. Hon. Sir John Sinclair, Bart.*, after Sir Henry Raeburn. Several exhibitors concerned themselves with the straining actions of horses pulling loads, amongst them being Messrs. E. Herbert Whydale, George Soper, and Edmund Blampied. The first-named artist's *October*

Morning was also notable for its simplicity of pattern. An engaging fantasy by Miss Katherine Cameron was *The Duel* between two bees, whilst a swarm of frightened cupids winged away in hasty flight. Mr. Robert Spence's *Sovereign of the Seas* might have been scraped by some seventeenth-century hand, but Miss Molly Campbell's semi-humorous plates merely resembled Cruikshank without his forcibility. Discernment of character justified Mr. Malcolm Osborne's *Problem*, and Mr. W. Lee Hankey's prolific talents were responsible for some subjects revealing his customary mastery of chiaroscuro. Figures played a more prominent part in *The Propylaea, Athens*, than



THE PROPYLEA, MORNING.

BY W. LEE HANKEY.

AT THE MELAN GALLERIES.

Current Art Notes

Mr. W. Walton usually permits, whereas his *Statuesque Rome*, was just the erudite and facile architectural performance that one associates with him. A clever essay in arrested action constituted Mr. George Marple's *Sauve Qui Peut*, and note should be taken of Mr. Wm. P. Robins' drypoint *Eynsford*, Mr. T. I. Dalglish's impression of *Down Country*, Mr. Arthur J. Turrell's *Old Hamburg*, Mr. J. Hamilton Mackenzie's *Henhouse*, and Mr. W. Westley Manning's aquatint *The Hampshire Stour*. Two quaint conceits were Miss Doris Boulton's *Time* and Mr. G. Woolliscroft Rhead's *Fairy Gambols*. Mr. Stanley Anderson's *Biometristian* was a quip of a different kind; it represented a big-brained man, not unlike the Premier, musing at a table with a candle on it. Before him squats a faun who lights a cigarette with the aid of a page torn from a learned tome. The idea was humorous and realised with a closeness to minutiae verging on tightness. More freedom and natural naïveté was evinced by Miss Mary A. Sloane in her *Portrait of a Baby*; but Mr. David Waterson's mezzotint, *The Old Dialmaker*, was almost photographic in its extreme accuracy. On the other hand, again, a photograph would have been preferable to Mr. Charles O. Murray's *Portrait*, which was amateurish in drawing and contrivance. Some seven scenes classed under the generic heading of *War Work* were M. Steinlen's contribution to the show.

WITHOUT attaining to the rarer heights of art, the late Sir Ernest Waterlow was a technician of an advanced order. To him, nature was everything; and, as it is less easy for a painter to be natural than subjective in vision, it follows that he possessed a choice insight into the outer face of the country and mountain-sides he loved to portray. He never risked any subject obviously beyond the scope of his abilities, but rested content to record in quiet, unassuming style and pure tones the scenes making most appeal to his refined mentality. Much of his most successful work dealt with the open spaces, his power of producing illusions of distance standing him in good stead. The latter fact was particularly true of the Memorial Exhibition held by the Fine Art Society (148, New Bond Street), where such paintings as *In the Suffolk Marshes*, or water-colours like *In the Isle of Wight*, held their own with ease. Now and again Sir Ernest's partiality for full-bodied colour betrayed him into commonplaces, the foreground of the large oil *On the Somme: In the Mellow Autumn Light*, being a case in point where prettiness had filched the value from the finely retiring background. Some instructive comparisons were available owing to the presence of both the initial water-colours and the final pictures which followed them. *Ash Trees on the South Downs* and *Under the Downs, near Westmiston*, each showed the same spot with faint variations of effect; but the former possessed a truer sense of values and half-light mysteries than the bigger work, which showed signs of laboured handling. As a collection, the smaller sketches were preferable, accomplished tonal passages dignifying the oil *Twilight on the*

River and the sympathetically observed drawings called *Moors in the Moor*.

CONSIDERING the limitations of his craft, Mr. A. J. Rowley has achieved remarkable success with his decorative panels of inlaid and coloured

Panels by A. J. Rowley woods, a selection of which was displayed at the Mansard Gallery (Tottenham Court Road).

The process demands not only a keen eye for colour and composition, but an exact acquaintance with the material itself. It is not enough to dye the woods according to the passage they represent in the scheme; their grains must be chosen specially so as to aid the illusion to the fullest extent available. The illustration which we are enabled to give affords some idea of the result of Mr. Rowley's labours, the differing grains enhancing the values of the trees, bushes, and other parts of the pattern. Again, it must be borne in mind that broadly treated effects are essential, and here Mr. Rowley has been fortunate in securing the co-operation of Mr. Frank Brangwyn, who has made some striking designs for translation into the harder medium. One of the most important is a stately cabinet, the face and sides of which glow with the lustrous hues of Mr. Brangwyn's galleons and mountain towns. This piece of furniture is literally a *tour de force* of applied art. Other clever subjects from which Mr. Rowley has drawn inspiration have been provided by Messrs. W. A. Chase (whose *Old Cottage, Morning*, is reproduced), H. Butler, R. Anning Bell, Edward King, etc., and it is noteworthy that Mr. Rowley has been able to preserve the individual characteristics of each to a readily recognisable degree. There seems to be no adequate reason why this class of work should not be to contemporary furniture what marqueterie was to that of our forefathers.

THE portmanteau name of the Monarro Group, whose first exhibition was held at the Goupil Gallery (5, Regent Street, S.W.1), is indicative of the

The Monarro Group desire to "concentrate the work of those artists who have derived inspiration, more or less directly, from the leaders of the French Impressionist Movement, Claude Monet and Camille Pissarro." Time alone can demonstrate the actual position of this new combination in regard to the history of art, but it is well worth noticing that many of the pictures exhibited evinced a striving to recapture truth of form, the lack of which has, hitherto, been one of the paramount frailties of the more advanced impressionists. Therefore, the influence of the society makes for good, although a more judicious sifting is required amongst its members before it can proceed without fear of censure. The coarse, mosaic-like landscapes of M. Paul Signac, or the cheap pavement art of M. Paul Emile Pissarro, for instance, might well have been omitted. The latter must not be confused with M. Camille Pissarro, whose *Coin de Pré* was pleasantly truthful. M. Claude Monet, the group's President d'Honneur, gave an intellectual rendering of water-lilies, and reflections in a placid pool

writer the title of *Le Nimbé as, Passage d'Eau*. Mr. J. B. Marso, he stated between some pleasant atmosphere and a fine easel and portrait head, his *Mari en la Corte de un certain plaisir végétal*. M. Leon de Smet's *La Vie Nu*, wherein the palette-knife had been used to some purpose, demonstrated his appreciation of rhythmic line, but was not improved by the usual colour contrast of the figure's accessories. Trenchant harmonies and fearless execution were the keynotes of Mr. H. Clement Russell's scenes in *Brixton*, with more subtle tints than mark Mr. Max Leiberman's water-colour, *London at Night, The Fair*.

This sober gallery contained the productions of an exponent of a very different class of drawing. Professor "Isle of Wight," Fredk. Brown is well known and popular in this country, and his style needs no explanation. The water-colours of the Isle of Wight, and other places, at the Goupil Gallery, were familiar examples of a sane and honest type, not a few evidencing the influence of the early nineteenth-century school of aquarellists.

CONSTANT reader of *The Connoisseur* may not need reminding how, in March, 1914, we reproduced, both in "London and Elsewhere," by Miss Helen Donald Smith, "her method was followed at Messrs. Donald Smith Thomas McLean's Galleries (7, Haymarket, S.W.1) recently, London providing the chief motive of the collection, although the countryside and continent were not forgotten. The world's metropolis is such an inexhaustible field in itself that one wonders why the London showrooms are not thronged with scenes of its kaleidoscopic life. Its night effects are incomparable, moreover, a fact which Miss Donald-Smith has not neglected to take advantage of. Her principal asset is a quick perception of the picturesque, which she sets down in pure tones, untrammeled by any chiquism or striving after sensational effect. She has, too, a pleasant method of swiftly blotting in figures in such wise as to preserve the necessary dignity of her architectural backgrounds. Without going closely into details, mention may be made of a clever little impression of *The Quadriga—Morning*, and a very typical and truthful record of the *Brompton Road*, whilst the *Porch of St. Martin, Rue Hotel, Venise*. *See Osip'de and The Faub. de San Giorgio, and Florence. The Arno by Moonlight*, may also be cited as characteristic of the painter in her happiest vein.

MR. TAKE SATO'S British début was made at the Burlington Gallery (15, Green Street, Leicester Square), as announced in these columns last month. Take Sato. He paints on silk scenes which are mainly impressions of England viewed through Japanese spectacles. Thus we find a kakemono-size scene of *Battersea Park*, an English *Scenes of Daily Life*, and *Japanese Pictures*, all betraying the true Oriental love for rich colour and

quaint line. There is more than these, however, in *Minehead Golf Course*, a glimpse of undulating green turf dotted with scarlet flags and tiny moving figures beneath a grey sky. Slight as it may seem, this drawing has title to a subtle finality which carries it a long way.

THE National Gallery now owns finely representative examples of El Greco's middle and late periods. *The Christ expelling the Money-changers*

A New El Greco shows him at a time when the traces in the National of Bassano on his art are still discernible; none would regard this

work as anything but a typical El Greco, nor at the same time miss the links between it and Venice. But if we came upon *The Agony in the Garden*, knowing nothing of the master's earlier phases, we should certainly be at a loss to decide out of what school it came. And yet if we compare these two examples, we see how much of the one reappears in the other: the same preferences in colour, the same types of head, even the same fondness for a particular pose. The difference, however, between the two is no less striking, a difference as remarkable as that which distinguished Turner's latest works from those of his late middle period. The hands of Christ, the formal arrangement of the sky and rocky background, and the care in which the contorted sleepers lie, are the outward signs of this difference. If we may so state it, the distinction between the El Greco of his formed Venetian manner and the El Greco of his *The Agony in the Garden* is that the former was, outwardly at least, a sixteenth-century painter, whereas the latter was in spirit of the fourteenth. The beauty of grace and line of the angel with the cup seems to us, as it were, the reincarnation of some such art as Pietro Lorenzetti's or Simone Martini's. The unworldly, almost childish, arrangement of the garden, with its symbols and its centralisation of episodes, is that of primitive art. In the same way the tense yet delicate gesture of the Christ is of an age remote from the suavity and academic postures of late Venice. Only in His head is contemporary conception echoed.

This picture is a variant of the upright composition at Lille, in which the disciples come down into the foreground, as a larger mass. Cossio, referring to the National Gallery picture, when it was in the Convent of Las Salesas Nuevas, in Madrid, erroneously states that the condition of the paint is unsatisfactory. Doubtless he was misled by a dirty and neglected appearance.

THE results of many pleasant sketching trips taken in intervals of work at Furnes and Alexandria, and when

Sketches by Sir Bartle C. Frere, Bart.
Bartle C. Frere, before the public by Sir Bartle Frere at Walker's Galleries (118, New Bond Street). The subjects vary between scenes of everyday life, military reminiscences, and local antiquities, most of which should prove useful to future generations as illustrations of the East in our time. It is creditable to Sir Bartle that he has not attempted to make his



THE VIRGIN AND CHILD

BY BONIFAZIO VERONESE

In the State Gallery of H.H. the Maharaja Gaekwar of Baroda, G.C.S.I.

The
CONNOISSEUR



THE AGONY IN THE GARDEN

BY EL GRECO

AT THE NATIONAL GALLERY

drawings anything more pretentious than records, and has abstained resolutely from strivings after schools or styles. In addition to his sketches, Sir Bartle exhibits an interesting Arabic *kilga*, or stone water-vessel, one of five discovered whilst excavating a ruined cellar near the Ibn Toulok mosque at Cairo. Another of the series bore a Cufic inscription, with the name of Sultan Hakim (A.D. 996-1021).

Other exhibitors at the same galleries are Mrs. A. Trotter, who is responsible for several sincere, if slightly amateurish, water-colour portraits of women war-workers; and Mr. J. S. C. McEwan Brown, whose landscapes lose tremendously by a generous application of prismatic tints.

AFTER a five years' lapse, when most of its members were serving with the forces, the Modern Society of Portrait Painters reopened at the R.I. Galleries (Piccadilly). With certain exceptions, referred to later, a moderately even standard was maintained. Mr. Glyn Philpot shone as usual; his *Head of a Child* revealed all his wonderful command of technique, recalling vaguely Velasquez's head of Philip IV. in the National Gallery. Mr. Philpot showed also a subtle low-toned *Portrait of a Man*, and a large likeness of Robert

Nichols, Esq., apparently a moonlight study, which was both interesting and unconventional, if somewhat sinister in feeling. Five accomplished portraits by Mr. Fiddes Watt left little to choose between them, although the sketch head of *Viscount Grey of Falloden* struck one unhappily. Mr. Oswald Birley's sextette revealed greater divagations, but his *Miss Eckstein* was a dexterous and altogether harmonious piece of painting. Similar praise could not be rendered so justly to Mr. W. B. E. Ranken, whose contributions were too obviously clever to be satisfying. The prevailing taste in bedside scenes elicited *The Four-poster* from Mr. John Crealock, a well-lighted work injured by the immobility of its figures. A like failing was observable in his *Lady Alexander*—seated in a wooden doll attitude before a lacquer cabinet. Two canvases by Mr. G. W. Lambert revealed him in differing styles. His *Young Man in White Sweater* was a powerfully handled and originally treated bust, repaying internal examination. No less skilful in its way was his *Sergeant of Australian Light Horse*, disclosing a meticulous attention to detail akin to some early Italian picture. Mr. Gerald Festus Kelly's *L. R.*, a nearly nude blonde, and his *Consuelo*, contained interesting colour passages, and Mr. Alan Beeton's *Mr. Pugsley* was a miracle of microscopic observation. Mr. John

A.M.—and, if not too far, for the most part, decent, it must be said, I have seen a charming and full-toned *Portrait* of a man, no taste has, whilst Mr. Donald Gray *James*, a clever piece of which was probably more like than the original himself. Amongst the drawings, the most notable items were from the respective hands of Messrs. Louis Ginnett and F. H. S. Shepherd. Unfortunately, the value of the exhibition, as a whole, was discounted by some appalling perpetrations of the soi-disant "advanced" type. One might be tempted to descend so far as to describe the horrors of this section of the show, did one not doubt the sincerity of the painters under whose names they were catalogued. All one can say is that, if Messrs. Cecil Thorpe's, E. Foljambe Green's, and B. Ellis's works (to mention no others) were not jokes at the public expense, they certainly achieve the desirable end of defining the futilities of Bolshevik art.

THE tenth exhibition of the Senefelder Club for the advancement of artistic lithography took place at the **Senefelder Club** Leicester Galleries, embodying an engaging assortment of plates from well-known hands. A hitherto unknown and unprinted drawing on the stone was *The Potato Gatherers*, by Millet. This stone has been in the possession of the artist's family ever since he worked on it. It was interesting to compare Manet's *La Barricade* with his *Execution of the Emperor Maximilian*, similar subjects, both containing firing parties. Miss Ethel Gabain's *I Don't care her Striped Petticoat*, Mr. John Copley's *Madonna Lavoratrice*, Mr. McLure Hamilton's *Bishop*, Miss Lily Blatherwick's *Gone to Seek*, and Mr. Claude A. Shepperson's *Tornado*, were some of the other outstanding items; whilst Mr. M. Watson Williams' *At the Globe Theatre*, and Mr. A. Devambet's *La Charge—a coup d'ail* of nocturnal street-fighting must not be forgotten.

IT is a truism to observe that the wood-engraver's art is open to great developments. Thus it is the more regrettable that some of the Bolshevik **Modern Woodcuts** attempt to drag it down to the level of chapbook illustration. The exhibition at the Macrae Gallery (95, Regent Street) proved that Mr. Gustav de Smet does not seem to understand that wood-cutting can be an eminently graceful, not to say subtle, means of expression. His efforts were coarse, pseudo-archaic, and unimaginative. Messrs. E. McKnight-Kauffer, E. M. O'R. Dickey, and E. Wadsworth were less guilty, but their habit of subordinating all other considerations to that of pattern was not to be admired. At the best, these cuts fell far below the sterling essays of Mr. A. W. Seaby, Miss M. Stahl, and Miss Mabel Royds, who, in addition to amalgamating sound draughtsmanship with arabesque effects, had tackled the task of colour-printing with taste and circumspection. Some of Mrs. E. C. Austen Brown's plates attained good quality, whilst the more ambitious subjects of Mr. T. Austen Brown and Miss Ada Collier required inspection.

MANY of the well-known names were present at a collection of works by impressionist and other French painters at the Eldar Gallery (40, Great Marlborough Street, W. 1). **French Impressionist Exhibition**

True, the sole example by Manet, *The White Dress*, was a sketch so slight as to hardly betray the artist's vivid personality, although it did not want for force or interesting lighting. In order to atone for this somewhat, a couple of Renoirs were hung: an atmospheric view *Among the Olive Trees*, and a larger figure study of a *Nude* girl bathing. Whilst it is only fair to state that the latter appears to enjoy a meed of veneration in certain quarters, it must be confessed that, to an unbiased spectator, this picture was infelicitous in more ways than one. Without being fine flesh-painting, it was soapy in modelling and execution, the subject being too entirely ordinary to have any value by itself. Forain's *After the Bath*—a water-colour impression of far less pretentiousness—proved itself the superior in regard to pattern and tonal fusions. The most important Gauguin was a palimpsest canvas, the obverse displaying *The River*, the reverse, a young woman's portrait of the caricature species. His sanguine study for a nude composition was both ill-drawn and poorly arranged. As much may be said for M. Matisse's contributions. *Picar le Doux's Margaret*, an oil-painting of a woman, nude save for black shoes and stockings, might have been dispensed with, since its technical qualities were insufficient to justify its inclusion in the collection. On the other hand, a tiny sketch portrait of *Victor Considerant*, by Delacroix, boasted a breadth of brush-work which even its darkening surface could not disguise. A landscape by Claude Monet, *The Rain*, was an admirable attempt to realise the appearance of a storm-swept country, but claimed a special system of hanging and lighting before its merits might be appreciated to the full.

MAJOR DARSIE JAPP'S show at the Twenty-One Gallery (Durham House Street) came sufficiently close upon the heels of the de Maeztu exhibition **Paintings by Major Darsie Japp** in Grafton Street to render some amount of comparison inevitable. In a sense, the former acted as a commentary to the latter. Major Japp, when not engaged in setting down his impressions of scenery, chooses to depict Spanish-looking heads, and, in one case, a three-quarter length recumbent female *Nude*, displaying a similar expressional desire. Unfortunately, Major Japp has not sufficient command over his brush to ensure that his decorative schemes shall attain complete fruition. The male bust of an *Aragonese*—the most deserving if somewhat photographically hard canvas in the room—was marred, for instance, by the very faulty drawing of the raised hand.

As a colourist, however, Major Japp possesses skill enough to raise a wish that he would endeavour to break away from the pseudo-archaic treatment of line, which has proved itself such a dangerous pitfall to many modern painters.

THE inelasticity of the printed page must be pleaded as the reason for not considering many other interesting exhibitions at further length. On Other Exhibitions this account, solely, must the intriguing display of Mr. Charles Shannon's drawings at Messrs. Colnaghi and Obach's (144-6, New Bond Street

which Messrs. Sotheby dispersed last year, realised £52,360 for some 30 lots. The picture sales will include three portraits by Reynolds, and a *Charles I. and Henrietta Maria* by Van Dyck. The Lansdowne collection of drawings by Boucher and other masters will be offered, as will the remaining portion of the Heseltine collection.



OLD COTTAGE: MORNING. PANEL IN COLOURED WOODS BY A. G. LOWRY. AT THE MANSARD GALLERY.

be passed over, although it deserves far more than a mere mention. Mr. Walter Bayes' latest show was held at the Hampstead Art Gallery (345, Finchley Road), the lighting and decoration of which set off his canvases to the best advantage. The electric globes seemed to lend a quality, for once, to those acrid greens and uncompromising purples that look so harsh by daylight. Some works by M. Jean Linden appeared at Thos. McLean's Galleries (7, Haymarket). His style is more pleasant, not to say pretty, than subtle, and in many cases the painter had discounted the brilliance of his sunlight effects by keeping his coloration too cold. Mr. Ernest H. R. Collings commenced his post-bellum campaign by showing selected specimens of his work at his South Kensington studio (88, Drayton Gardens). Most of his pen-drawings were familiar, including the *Echo of Velasquez*, which appeared in our issue for November, 1913. Several Swiss winter sketches were placed on view by Mrs. Basil Johnson at 177, Sloane Street.

MESSRS. SOTHEBY, WILKINSON AND HODGE (New Bond Street) announce a number of remarkably interesting sales for the latter part of March. Forthcoming Sales at Sotheby's include the second portion of the magnificent collection of MSS. formed by Mr. H. Yates Thompson. The first portion,

Renaissance works of art (Reiss collection), bronzes, terra-cottas, tapestries and Oriental rugs will be fittingly represented. We are informed that a find of considerable importance, which will come up for sale at a very early date, is a stained-glass window, dating from *circa* 1500. It consists of five panels, two of them depicting Henry VII. and Elizabeth of York. It is believed that no precisely similar window has ever appeared before in an auction room.

THE exhibition recently organised at Trento seems to mark the artistic—as following the political—union of the Trentino with modern Italy, and Notes from Italy had a double scope, that of showing the works of art recently recovered from Austria, and also of the present works of artists of the Trentino, this last being in connection with the "Cispadana" of Verona, a recent and successful "mostra." The first-named portion of the Trento exhibition included altar-pieces by Cignaroli and Pittoni, and paintings by Andrea del Sarto, Sebastiano del Piombo, Guardi, Errera, and Schiavone, and, later in time, by Hayez, Induno, and Lenbach, as well as very precious early wood-carvings, work in bronze, in beaten iron and ivory of the fifteenth century, and missals of a yet earlier date adorned with miniatures, besides manuscripts from Bishop Hindernach's collection.

The best of the modern works, including the pastels of Prati and the wood-engravings of Mantelli, had come over from the "Cispadana" of Verona, and with these some of those studies of Carpi and Bucci which I have already described in these columns, and which haled from the "Famiglia Artistica" of Milan. The

hill-cities of central Italy, and, traversing Umbria and Tuscany, found new inspiration in such centres of the life and spirit of old Italy as Gubbio and San Gimignano, the Tuscan "city of the towers." In 1913 he was in Perugia, and busy on the fine series of engravings which convey a poetic impression both of Rome herself and



PORTRAIT OF CORRADO RICCI

BY ETTORE LILIO

Trentino artists themselves, though fewer in number, made a good figure, and included architectural projects and sculpture as well as painting, giving at least a good promise for the future. In connection with this art of the Trentino, I wish to mention here specially some engravings of remarkable power and attraction. The art of wood-engraving has been revived in Italy within recent years with excellent results. I have already mentioned Mantelli in this connection, and yet earlier (in 1912) I may allude to the impulse given to this new and very old art of "Xilografia" in the pages of *Eroica*, a review of poetry in every form which was then published at Spezia, and to which Ettore Cozzani and Franco Oliva contributed, while Adolfo de Karolis had been a moving spirit in the whole movement. But I wish more directly to-day to mention a young artist of marked originality, who is now most surely coming to the front, especially in this branch of art creation. Benvenuto Disertori comes himself from the Trentino, and had studied in the Academy of Arts in Venice, at Munich, and later in Rome. And it is Rome which has given him his subject for the fine plate showing the Capitol of Rome as a background to the surviving columns of the two great temples of Saturn and Vespasian—*Veduta di antiche ed ariose città antiche e moderne*, which is dedicated to Cavaliere Vittorio Pica, the secretary of the last as well as of the coming international exhibition of the city of Venice.

From Rome Disertori went north to those wonderful

of those cities of Tuscany and Umbria well described recently by Cavaliere Vittorio Pica as "cities of silence, solitude and dreams." The drawing is cleanly expressed, and felt in every line; and above all, the point of view is that of a student of the past, and scholar who understands and loves his theme, and does not give only a pictorial presentment of what lay before his immediate vision.

Following the generous gift by the King of Italy of several of his palaces to the nation, the Villa Reale at Milan has already been conceded to the Commune for a gallery of modern art; and with reference to Florence, the Leonardo da Vinci Society has now offered, by vote of its members, the following suggestions, which seem to me in many respects admirable: that the Boboli Gardens, one of the most perfect examples of the Italian garden, should preserve their present monumental character, which links them indissolubly to the Pitti Palace; the royal stables, on the Viale dei Colli, might be well utilised for industrial and artistic institutes; and the garden of Castello, and the old Medici villas of Poggio a Caiano, adorned by Andrea del Sarto's and Pontormo's and Allori's frescoes, and the Villa Reale of Petraja, with the frescoes by Volterrano, should be preserved as national monuments. It is suggested that the Pitti Palace itself should become a home, not only for the present collections and—in the "Quartiere della Meridiana," looking on the Boboli Gardens—for a gallery of modern art, but also of an incomparable collection of furniture, going down as far as the time of Napoleon, which could be brought together from the different royal residences in

Current Art Notes

Tuscany, and which belonged in great part to the Grand Ducal House of Saxony before Italy became united.

Referring to my notes from Italy in the December issue, I may mention that the *Study by Leonardo da Vinci*, there illustrated, is a self-portrait of the master, from the drawing in the Ambrosiana, which seems to be a copy of the original drawing at Windsor, subsequently engraved by Bartolozzi; and the study of a horse in wax should be described as attributed to (not by) Leonardo da Vinci, as stated in the text.

The notice of the approaching retirement of Dr. Corrado Ricci from the high position which he has occupied for thirteen years as Director-General of Fine Arts and Antiquities in Italy, removes a very leading figure from the control of art matters in Italy. Not only was Corrado Ricci held in the highest regard, and even affection, by those who worked with and under him, but rarely did a sincere student, from without Rome or Italy herself, approach him without finding generous appreciation and every possible kindness and help. At the same time, it is almost impossible to estimate the advantages which his strong personality and unfailing energy has conferred on the art development of Italy in these last ten years. Such development is as consistently and carefully fostered in Italy as in England; it is not too much to say that it is consistently neglected. I am speaking here, of course, entirely of State control and guidance. In this country we have, and welcome, individual effort and initiative, but what this lacks, and must lack from its very nature, is any continuity of effort or of policy. I am not suggesting here, as I believe has been done more than once, the creation of a Minister of Fine Arts. We have enough ministries already, and the public is beginning to recognise that this particular remedy, which our Government seems now to rush to in any emergency, is a pretty expensive luxury. But I do believe that a responsible Director of Fine Arts, subordinated, as in Italy, to the Minister of Education—and how finely does this not emphasise the great truth that art is not a luxury for the few, but a most precious part of general education and national culture?—might confer inestimable benefits upon this land of ours. That it has done so in Italy's case is very evident. Whenever a question of public policy affecting art arose, there was a competent authority ready to deal with it; and, instead of weeks, months, perhaps years of discussion, prompt and effective action was taken. Take two instances alone: that of the protection of Italian, especially Venetian, art works and monuments from the Austrian peril, and the recovery after the armistice of Italian works of art from Austria. In the former case, I know how invaluable was the prompt action of the Director of Fine Arts in safeguarding the monuments and art treasures of Venice; in the latter, it may be doubted whether, if handled under our existing methods, the pictures would have ever reached Italy at all, or the Gonzaga tapestries be now back in the Reggia of Mantua.

The loss to Italy of Dr. Ricci's personality as Director will be great, but we have every reason to believe that his successor, Comm. Arduino Colasanti, himself a sincere

lover of art, will carry on his work and its traditions. Perhaps, also, the world of art without will gain something from the exchange. Even with his official duties he continued his literary labours, which date back to the days when, as Director of the Parma Gallery, he had produced his great work on *Antonio Allegri da Correggio: His Life, His Friends, and His Times*, which was published in its English form by William Heinemann in 1896. Since then have appeared his richly illustrated volume of the family of the Bibbiena—*Bibbiena, Architetti Teatrali, 1625-1750*; those great Italian theatre architects of the seventeenth and eighteenth centuries; his *Rembrandt in Italy*, and his *Leon Battista Alberti, Architect*—all these last three volumes being published by the well-known house of Alfieri and Lacroix, of Milan. I note these as examples, not by any means as offering a complete list of his artistic researches, which, to my own knowledge, include that fine painter Federigo Barocci, and other subjects; but we may now hope that, with the time at his disposal less absorbed, Dr. Ricci will carry those researches yet further. Even his official career is by no means at an end, for on resigning the post of Director-General of Fine Arts he will assume that of Director of the Istituto Archeologico Italiano, which will afford a field for useful, if less strenuous, work; and I have reason to believe that he will also undertake the editorship of the world-famous art review, the *Passegna d'Arte Antica e Moderna*, which will now be published in Rome instead of Milan, and extend considerably its field, combining, as before, reliable criticism of the old painters with modern art in every side of its development.

Among the old-world cities of the Marche, looking on the Adriatic seaboard of Italy, the work of art reconstruction progresses. Under the care of the present energetic Director of the Bologna Gallery, Count Malaguzzi Valeri, the Gallery of Cesena has been already arranged and set in order; and now in Fano—the Fanum Fortune of the ancients, a pleasant little bathing town facing the Adriatic—a little gallery, formed initially of paintings which had been brought together for safety during the war, has been constituted, under the somewhat imposing title of “Pinacoteca Civica Fanense,” with the old palace of the Malatesta, whose monument Leo Battista Alberti had designed, as its locale. Of more special interest among the paintings here are a polyptych, attributed by Adolfo Venturi to the old Venetian painter, Michele Giambono; a fine Giovanni Santi, which came from the church of S. Croce in Fano; a less certain Domenichino (*Madonna with Saints*); and several paintings by Sebastiano Ceccarini.—S. B.

THE last month has been satisfactory for visitors to art exhibitions. They have been permitted to see first Brussels Art Notes a large and important gathering of pictures, drawings, and etchings by the wonderful James Ensor. Later on, in the same Gallery Giroux, were assembled several sculptures by Georges Minne, and a huge collection of his very individual drawings, mostly carried out during the war, when he was staying in Wales. At the same

time, at a cost of £1,000 per meter, we held in another room, where the dealers have met with a great success, the sales being much beyond the most optimistic anticipations. About James Ensor's art nothing fresh is to be added to Emile Verhaeren's splendid monograph, published by Van Oest & Cie, Brussels. The principal Ensor pictures, borrowed from private collections, and dated from the last century, which were again on view, were neatly reproduced in Verhaeren's book. Verhaeren was extremely cunning and keen sighted as an art critic, and his comment on Ensor's work is full of novel and individual views. It was a perfect delight to look at Ensor's pictures, so bright, lively, and fanciful. Ensor has always been very fond of the masquerade. His subjects are genuinely Flemish, although the painter is partly of British origin. In his still-life pieces and landscapes Ensor is exceedingly personal and refined. A few collectors are acquiring all Ensor's works, and few leave his Ostend studio that are not already purchased. Ensor stayed in Ostend all during the war.

As a sculptor Georges Minne has taken his inspiration from the early Middle Ages. We had noted long before the war his stiff and simple figures in comparison with those cut for our cathedral niches by artless "tailleurs d'ymaiges." Later on Minne's sculptures were of a more realistic sense. He has carried out with elaborate care heads of workmen and labourers, showing excellent technique. But the principal feature of the exhibition was the series of his war-time drawings brought back from England. They nearly all are devoted to one unique subject: the mother protecting her infant child. And how one feels that they are the work of a sculptor! In each drawing there is weight, bulk, and proportions, from which a bas-relief could be at once shaped. I expect that M. Minne, after having been prevented so long by the war from modelling, will now carry out fresh work.

The exhibition of French painters, arranged under the patronage of the French ambassador, included pictures of the highest class by MM. Albert Besnard, Lucien Simon, René Ménard, Maurice Lobre, André Dauchez, and a few others. It was a very striking collection. The double portrait of King Albert and his queen, on horseback, painted at La Panne by Albert Besnard in 1917, and presented by him to King Albert, has been hung in the Brussels Museum. The king gave the portrait to the Modern Gallery, and wrote a personal letter to the trustees to explain the full story of the picture. Albert

Besnard's letter to the king about the donation of his work was enclosed, and both precious autographs are now treasured among the valuable records of the Museum.

I wish to mention an exhibition of Madame Juliette Cambier at the "Cercle Artistique." Her delightful flowers and landscapes of the French south coast were highly praised. An exhibition of works by Belgian artists, organised by the Government, will be held at Lisbon in March. An influential Portuguese committee has been appointed. The President of the Republic intends to perform the opening ceremony.—P. L.

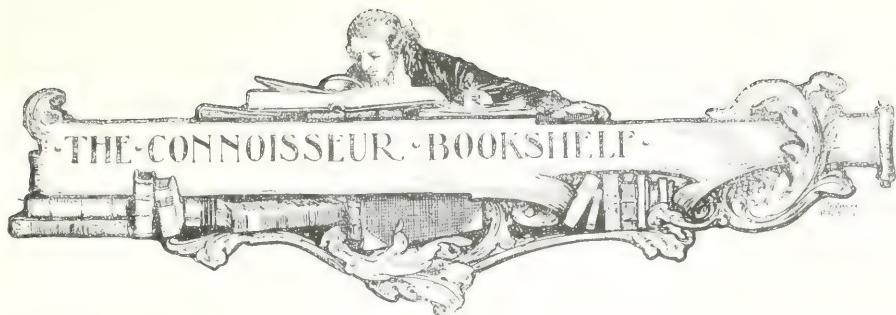
SINCE the average portrayer of incidents from the Russian ballet sees fit to express his impressions in bizarre

fashion, it is refreshing to find in Etchings and Dry-points by Mr. Troy Kinney an artist unafraid to present more normal pictorial records of the same subjects. Mr. D. C. Sturges

Kinney is admirably equipped for the rendering of such motives by possession of a touch that is at once firm and light, and by a dexterous power of suggesting movement. His plates of *Adel Piontin in Prince Igor*, *Kosakanira*, and *Juana Lafkova and Waslav Nijinski* in "*Les Sylphides*," may be classed amongst his most ambitious essays in this direction. The exhibition of his work held at the Greatorex Galleries (14, Grafton Street, New Bond Street), although dealing mainly with the Russian ballet, is by no means confined to it, but has been arranged to include several imaginative themes which are, if anything, more generally attractive. To these belong an admirable idyllic pastorela entitled *Provocante*; some tiny one-figure subjects, including a vigorously rendered *Bacchante* and *The Turtle*; and a very interesting piece of horizontal composition in *Swallows*, which is, perhaps, one of the most entirely satisfactory plates in the display. For quality of pattern and winsomeness of expression these are not easy to beat.

Mr. D. C. Sturges is an etcher of a somewhat more hardy calibre, dealing direct with problems of light, expressing his intentions by broken outlines and masses of shade. It is possible that some of his plates lose through representing uninteresting subjects, but his direct treatment makes nearly all worthy of internal inspection. Two noticeable examples were the *Self Portrait* and the sunny beach scene called *A Summer Day*, whilst an *Old Hebrew* and *The Cobbler*, the last-named a quaint character study, should also be cited out of the many. Two little *Nudes* possess something of Mr. John's temperament, whilst some lithographs of old men gossiping are executed with rare facility and sense of the picturesque.





Victoria and Albert Museum Publications:—
“Catalogue of Modern Wood Engravings,” by Martin Hardie, A.R.E. 15s. 6d. net. “Guide to the Japanese Textiles. Part I.—Textile Fabrics,” by A. D. Howell Smith. 3s. 6d. net. “Catalogue of Furniture from Montagu House, Devonshire House, and Grosvenor House, 1917,” by Oliver Brackett. 1s. “Review of the Principal Acquisitions during the Year 1916.” Illustrated. 3s. 6d. net. (H.M. Stationery Office.)

THE invention, by Thomas Bewick, of the white line method of wood-cutting, gave wood-engraving a new lease of fashion in England, lasting nearly a hundred years. It is this period which is covered by Mr. Martin Hardie’s *Catalogue of Modern Wood Engravings* in the Victoria and Albert Museum. The collection comprises not only 5,000 or 6,000 proof impressions and various series of plates, but also a number of wood blocks and original drawings made for reproduction. The catalogue is most carefully compiled, a full description of each item being given, with particulars of size, date of publication, and names of artist and engraver, while fifty of the most attractive subjects are illustrated. The compilation must have been a work of great labour, and Mr. Hardie is to be congratulated on the efficient manner in which it has been carried out. Mr. Hardie points out, that as since 1855 the large majority of the English wood-engravings have been executed by only two firms of engravers, it is more convenient for reference to catalogue the prints under the names of the artists instead of the engravers, the individual works of the latter being distinguished by means of an index. The latter would have been more satisfactory had the names of the engravers, where known, been given in full. T. Bewick may be identified as Thomas Bewick, and L. Cennell as Luke Cennell; but the reader might hesitate to believe that the correct name of the engraver catalogued as H. Hole is Henry Fulke Plantagenet Woolcombe Hole. One regrets that work of a few of the earlier designers, besides Bewick, is not illustrated. John Thurston, William Harvey, and several other men, produced many excellent designs, which, translated by such engravers as Charlton Nesbit and Luke Cennell, will hold their own technically with any modern work, and are unfortunately very little known.

Another interesting South Kensington publication is Part I. of the *Guide to the Japanese Textiles* in the Museum, by Mr. A. D. Howell Smith. Mr. Kendrick,

the head of the Textile Department, points out in a note “that the collection cannot at present be regarded as adequately representative of the textile art of the Japanese, but there is quite enough to warrant the publication of this guide.” The collection must be looked upon as a well-selected and valuable nucleus, leaving room for expansion in every direction, but containing little or nothing not worthy of a place in the Museum. Unfortunately, it contains very few early examples. The oldest is a small piece of cotton fabric, printed by hand, and once part of the lining of a purse, which probably dates from about 1500. There are a few examples of sixteenth and seventeenth-century work, but the great bulk of the collection belongs to the eighteenth and nineteenth centuries. Mr. Howell Smith prefaces the guide with an excellent introduction, giving the history of textile production in Japan, and then deals separately with the different sections of the collection, comprising Woven Fabrics, Printed, Dyed and Painted Fabrics, Embroideries, and Hanging Picture Scrolls, and also gives an instructive chapter on “Symbolism and Legend in Japanese Art.” Like so many of the Victoria and Albert Museum handbooks, the work forms not only a guide to the Museum collection, but also a guide—and a highly useful one—to the general subject on which it treats. Within a short compass it gives an admirable survey of the history and development of Japanese textiles, clear, concise, and authoritative, and no better work could be purchased by a student who desires to obtain an insight into the subject. The work is illustrated with half-tones of about forty representative specimens.

A third publication, emanating from the same source, is the second edition of the *Catalogue of Furniture from Montagu House, Devonshire House, and Grosvenor House* lent to the museum during the war, by Mr. Oliver Brackett. A short introduction is given to each of the three collections, and the pieces are all clearly and concisely described, and about twenty of the more important illustrated. Only connoisseurs can appreciate the difficulty in accurately compiling an apparently simple catalogue like this, for almost the same amount of knowledge and research is required as in the making of a far more elaborate and exhaustive work. Sir Cecil Smith, in a preface, suggests that such a work may be put in hand, and one cordially hopes that this may be the case, for such an accumulation of fine furniture has been rarely,

it ever, gathered under the same roof in England, and Mr. Brackett is admirably qualified to undertake such a task.

The war sadly interfered with the publication of the South Kensington records, and the issue of the annual lists of acquisitions had to be entirely suspended. It is on this account that the *Review of the Principal Acquisitions during the Year 1916*, though ready in 1917, has only just been issued. It is a finely illustrated quarto volume of over 100 pages, and forms a magnificent tribute to the generosity of collectors during an unexampled period of stress and trial. About 250 names appear in the list of donors, of whom the following may be mentioned as contributing gifts of special importance:—H. M. the Queen (some fine specimens of ancient Peruvian pottery, modern English china, and an ancient embroidered Peruvian tunic); the Council of the Architectural Association (some thousands of architectural casts, many of great importance, and upwards of 100 original works in marble and stone); the Misses Alexander (a highly important collection of Japanese works of art); Mr. Otto Beit (the well-known Lesnes missal, a late twelfth or early thirteenth century illuminated MS. of great importance); Mr. George Eumorfopoulos (82 Japanese sword-guards); Mr. Frank Green (a number of important examples of English furniture and embroidery); and Lt.-Col. Dingwall (a collection of Bow and German porcelain).

"*Modern Water-Colour*," by Romilly Fedden. Cheaper Edition for Students. (John Murray. 2s. 6d. net)

A SECOND and cheaper edition of Mr. Romilly Fedden's excellent work on *Modern Water-Colour* has been published, which should meet with popular approval. It is in a compact and handy form, and clearly printed in good type.

THE thirty-third volume of *Book Prices Current*, giving a record of the auction prices for the season 1918-1919,

"*Book Prices Current*," from October, 1918, to August, 1919
Vol. XXXIII.
(Elliott Stock
£1 12s. 6d. net)

fully maintains the high level set by previous issues. No annual of its kind is more carefully compiled, intelligently edited, or contains a larger amount of relevant information. The alphabetical arrangement of the work makes it very handy for reference, and so full is the description of each book sold that the volume forms an excellent bibliographical manual. As in former years, the chief items sold in America are also included, an addition which is becoming more and more important each year, for the high premium on the dollar is drawing rare books in ever-increasing numbers to the United States, and helping to set up a new standard of prices. As Mr. Slater points out in his introduction to the volume, the rise in value "of the aristocrats of the bookshelf—those rare volumes sought for in every nook and cranny—has lately been phenomenal," the same may be said to a lesser extent even as regards the rank and file of second-hand works. Under such circumstances, the utility of an up-to-date work like *Book Prices Current* is immensely increased, and no serious collector can afford to be without a copy of the current issue.

THIS work contains a very fine set of plates illustrating the tapestries originally designed by Raphael for Leo X., which have now, since the war, been returned to their home of centuries in the Reggia of the Gonzaga at Mantua; together with a very illuminating foreword on their story by Prof. Alessandro Luzio, whose knowledge of all that has to do with Mantua and her Gonzaga princes is unequalled in the world.

The tapestries, woven by Flemish craftsmen at Brussels from Raphael's designs, did not come to the ducal palace at Mantua till 1776. Before that date they had adorned the Church of S. Barbara, being specifically bequeathed to that "Basilica Palatina" by the great Cardinal Ercole Gonzaga when he died at Tren in 1569. In 1781 they were hung in a worthy and noble setting in the "Appartamento Verde" of the vast Gonzaga palace, whither they have now returned; and, in fact, it was not till 1866 that they had crossed the Alps, "a miseranda servitude" in Austria, where the late Emperor considered them as a dynastic property, and would never hear of their return. Professor Luzio's own pressure on this point was unavailing. "Do you want," replied Count Nigra, "to go to war over those Gonzaga art treasures? It is a question which the emperor can never hear of without getting on his high horse."

The subject of this famous suite of tapestries is the Acts of the Apostles, preceded by the "Miraculous draft of fishes" and the "Pasce oves meas," Christ's charge to His disciples; and, as many of my readers will know, we are in this country the fortunate possessors of the original cartoons, now in the Victoria and Albert Museum. The seven cartoons (there were ten originally, but one, a narrow upright, was probably only used once, and two had disappeared) were taken to England about 1623. The elaborate borders designed by Raphael for the set were only used for the original tapestries by Van Aelst, although portions were repeated in Brussels. The original drawings for them had disappeared. To meet the necessity, Van Dyck designed magnificent borders for the cartoons to be used at Mortlake, and these had the merit of possessing certain decorative qualities that the originals did not possess.

These Van Dyck borders, with figures of naked boys or cupids amid the decoration, and the royal arms of England introduced above, are really most decorative, and fully bear comparison with the original borders which appear in these Gonzaga tapestries restored to Mantua. These last show the gods of mythology, Jupiter, Juno, Neptune, Ceres, with the Hours, the Seasons (a very lovely panel), the Arts and Sciences; but it is noted by Dr. Luzio that the Brussels weavers had in the Mantuan suite arbitrarily altered the Vatican originals, and eliminated the beautiful grotesques, on account of technical difficulties of execution. The eagles which appear on the Gonzaga shield were not woven at the time, but a later addition; and it is interesting to note that the Vatican tapestries from these cartoons were destined for the lower walls of the Sistine Chapel, where "Sanzio seems, in this

The Connoisseur Bookshelf

severe trial of strength with his titanic rival, to gather together all his creative powers." This Michelangelsque influence appears markedly in the first of the suite, where the muscular apostles and boatmen, combined with a heavy draught of fish, would surely sink their crowded and fragile craft. But such scenes as "The Healing of the Paralytic," "The Stoning of S. Stephen," "The Preaching of S. Paul in Athens," are magnificent compositions, conceived in the very spirit of Masaccio, and admirably suited to their purpose. The documents added by Dr. Luzio from the Gonzaga archives are most useful, as well as his note on the monograms of the Brussels weavers.

MORLAND's drawings are said to have been saleable ere he reached his teens, and Millais's early productions

"Flora," by
Pamela Bianco,
with Verses by
Walter de la Mare
(Heinemann
25s. net)

were so good that he was admitted into the Royal Academy Schools at the age of eleven, so that there are precedents to show that precocity has not always to be paid for by a corresponding early decline in talent later on in life. One sincerely hopes that will be the case with Miss Pamela Bianco, a child of twelve years old, whose work, when shown at the Leicester Galleries some months ago, evoked warm encomiums of the critics. The best side of it has been reproduced in a tasteful volume, under the title of *Flora*, in which the drawings are accompanied by appropriate verses from the pen of Mr. Walter de la Mare. The great attractions of Miss Bianco's drawings are their quaintness of invention, their decorative feeling, and general air of unsophistication. They are artless in the sense that they follow no recognised canons of art, but attract like the improvisations of a musician with a good ear but no technical knowledge, whose outpourings, though faulty in their construction, are always melodious. Miss Bianco's works most resemble the productions of some of the minor Italian primitives; they are characterised by similar naivete and earnestness of outlook, and their failings are redeemed by a similar instinctive feeling for decorative effect and colour. The young artist generally employs a fine line in her work, and achieves her effect by the introduction of well-arranged patches of decorative detail, which is not unfrequently executed in stronger line than the more prominent objects in her pictures. The drawings are very charming as the spontaneous outpourings of a child's fancy, and bear the same relation to orthodox art as the trill of a lark to the compositions of professional composers. Mr. de la Mare has performed his task of providing verses to accompany the drawings with taste and discretion; his numbers are musical, but perhaps hardly sufficiently childlike, and possess more appeal to a grown-up audience than to a juvenile one.

"The Princess of the Roses," by Luigi Motta,
translated by William Collinge, M.A. 7s. net
"Souls Divided," by Matilde Serao, translated by
William Collinge, M.A. 6s. net (Stanley Paul & Co.)

THE two Italian novels, of which adequate translations

have been issued by Messrs. Stanley Paul & Co., represent very different phases of literary endeavour. In the *Princess of the Roses*, Signor Luigi Motta exploits a similar vein of intelligent anticipation of the future as the late Jules Verne or H. G. Wells. The original was written in 1910, and it therefore takes away a little from the interest of the work, though it may add to the reader's appreciation that some of the author's prophecies have already come to pass, for though he is correct in the main trend of his conjectures, the march of invention has already falsified some of his scientific detail. The theme of the story is a world war of the future—a war between East and West—with a thrilling love-story as its main episode. Signor Motta gives his readers plenty of exciting adventures, but hardly succeeds in making his narrative as convincing as the stories of his two exemplars. Nevertheless, the book is highly interesting, if only as an intelligent anticipation of the future from an Italian standpoint.

Signorina Serao, in *Souls Divided*, gives a love-story distinguished by its pathos and psychological discernment. It is told in a series of letters, written by Paola Ruffo, which tell of his ardent passion for Diana Sforza. The latter is under the protection of Lady Melville, an English lady resident in Italy, and is persuaded to contract a *mariage de convenance* with Sir Randolph Montagu, a distinguished English diplomat. He is middle-aged, cold and selfish, with no power to awaken his wife's affection, which is given to Ruffo, but only platonically. Despite Montagu's death, the novel does not end happily, for Paola and Diana are parted at the time, and the latter dies before her lover can rejoin her. The love-theme of the novel is skilfully treated, and the love-letters of Ruffo are among the most moving of their kind, being permeated with ardent affection expressed in glowing language. As a novel in which vehement passion is portrayed with power and psychological insight, it should add to Signorina Serao's reputation as a successful and popular writer.

IN 1918 the secretary of the Societa Vinciiana, Comm. Ettore Verge, was able to announce that the *Raccolta Vinciiana* was recommencing its publication, after about four years of break, and he added: "The terrible tragedy which has bathed all Europe in blood has delayed, but not interrupted, the course of our studies, at least in Italy and countries which are her friends . . . and the band which had gathered around the great figure of Leonardo da Vinci, though reduced in numbers, has kept in their hands the threads of our tradition."

This number of the *Raccolta*, which resumed the work of those five terrible years of European and world war, was mainly, therefore, devoted to the catalogue and analysis of works acquired by or presented to the Society, which had the advantage of the researches of Girolamo Calvi, or Herbert Cook

and Signor Calvi, both of whom treated the Belo Martedore, or the longitudinal section of San Zenon, as well as Count Melzi da Volta, who had treated Leonardo at length in his great work on the *Centro del Corpo umano*, or *Centro del Vero Umano* and the two Favaro, Antonio and Achille, Dr. Giuseppe Favaro.

Even more important than this volume, with its record of five years of research, is the larger work of this year (Fascicolo X.), commemorating the fourth centenary of Leonardo's death. Here the catalogue and analysis of works coming to the Society hold a less important place; and the greater part of the volume is devoted to a series of really brilliant and informing articles on the master and his work by critics of high standing. Signor Gerolamo Calvi comes first among these with his notice of *The Liberation of the Magi*, that altarpiece for the church of San Donato which Leonardo never completed, and which survives in its most advanced form in the wonderful study in the Uffizi. Signor Calvi has some interesting and suggestive remarks on the portraits contained in this study, and points out how the elaborate scaffolding for this unfinished work gives us a most valuable insight into the master's technical methods; and the same subject is treated later by Carl Brun, in his "Leonardo's Anbetung der Magier."

A most attractive and also a most disputed painting is the famous *Donna coll' Ermellino*, of the Cracow Gallery, which is here treated by the keeper of that museum, H. D'Ochenkowski, who ascribes it, on very strong arguments, to Leonardo's own hand; and considers this as the portrait of the beautiful Cecilia Gallerani, which is mentioned in that lady's correspondence with Isabella d'Este; the *Belle Ferroniére* of the Louvre being possibly (for the likeness seems unmistakable) an older portrait of the same fair but frail lady, who held Duke Lodovico's wandering affections.

The succeeding article, by Dr. Corrado Ricci, gives some interesting details of the expenses incurred during Leonardo's sojourn in the Vatican, under the date of "Libretto della conto, 1513"; and both Giuseppe and Antonio Favaro appear in this volume, the former with a very interesting study on "Leonardo and the Embryology of Birds." The subject chosen by Antonio Favaro is one of great importance to the student of Leonardo, namely, "The Past, Present, and Future Editions of Leonardo's Works"; the subject of publication of these works had been already in some measure approached in France, England, and Germany when the Royal Decree, issued in Rome in 1902, put forward the programme of "a new and complete edition of all the works of Leonardo at the expense of the State," and a Commission was appointed in the year 1905. The question of a "Corpus Vincianum," as preceding a national edition, and as forming the base on which this might be founded, now came forward, and has the full approval of Signor Favaro

in the very full and important notice which I have here mentioned.—S.B.

"The Artist's Sketch Book Series." Edited by Martin Hardie, A.R.E.

"The Isle of Wight," by Dorothy E. G. Woollard

"Brighton and Environs," by H. G. Hampton and Dorothy E. G. Woollard (A. & C. Black. 2s. 6d. each net)

Two attractive additions have been made to Messrs. A. & C. Black's "Artist's Sketch Book Series," in volumes dealing with the *Isle of Wight* and *Brighton and Environs*. The former is wholly the work of Miss Dorothy E. G. Woollard, who is also represented in the latter, though the bulk of this is from the pencil of Mr. H. G. Hampton. As in the preceding issues of the series, each book contains reproductions of twenty-four pencil drawings, done in such excellent style as to suggest the feeling, quality, and handling of the originals with exemplary fidelity; and these originals are models of sketching in monochrome, free, incisive, and effective. Both artists show fluent and easy draughtsmanship, Mr. Hampton's work being generally distinguished by more explicitness and delicacy, Miss Woollard's by greater freedom and looser handling. Both books worthily record the picturesque features of the districts they illustrate, and are to be recommended, not only as beautiful and artistic mementoes of them, but also as valuable exemplars to students and amateur sketchers attempting to make original drawings from nature.

Penrose's Annual for 1920 exemplifies all the latest developments in process work in beautiful guise, the

"Penrose's Annual," (Percy Lund Humphries and Co. 10s. 6d.) it is illustrated being all of high quality and including many attractive subjects. Among reproductions of well-known pictures, there

net) is an effective Rembrandt gravure of Raeburn's *Portrait of a Lady of the Dudgeon family*, in the National Gallery; a reproduction in colours, printed on canvas, of *The Music Lesson*, by Meunier, in the Luxembourg, which successfully suggests the coloration and tone of the original; and a luminous gravure of *A Dutch Interior*, by Hendrick Leys, in the Ryks Museum, Amsterdam. There are several good specimens of colour photography from life, and numerous good examples of other types of work both in colour and black-and-white. The numerous articles by expert writers on modern process and reproductive work are interesting and instructive, but one on "Old English Prints" is a good deal below the general standard. The writer of it is apparently a foreigner, unacquainted with the correct English technical terms relating to engraving, and knowing little about English work, or for the matter of that, of foreign work either. The article is highly misleading, and contains numerous incorrect statements.



A "SMALL BEER CHRONICLE"

BY THE EDITOR

My protest against the Imperial War Museum pictures has been echoed in all directions. It evoked an interesting discussion in the press, a series of questions in the House of Commons, and a lengthy defence of the policy of the Museum authorities from the pen of Sir Martin Conway, its Director. In the House of Commons, Sir Clement Kinloch-Cooke elicited that the freak pictures that have aroused almost universal condemnation had not been purchased by the Museum authorities, *but had been acquired by the late Ministry of Information for Propaganda!* Colonel Arthur Shee, who truly described the works as "atrocious libels on British troops," in vain endeavoured to find out who was responsible for the transaction. The Ministry is defunct, the money voted for the pictures has been granted in a previous session, so that the mischief is done, and cannot be remedied.

My protest, however, was not merely directed against the purchase of these futile eccentricities, but against the principles guiding Sir Martin Conway and his colleagues in their selection of the entire collection. These principles have been fully explained by Sir Martin in an article in the *Sheffield Daily Telegraph*. He defends the acquisition of the post-impressionist works by explaining that they represent the changed artistic ideal gradually developing during the last twenty years, which the war has revealed in suddenly exaggerated forms. Similar changes, he urges, have marked the course of art throughout the history of civilisation, so that "everyone will recognise the wide difference in style between the works of art of the ancient Egyptians, the Greeks, the Byzantines, the mediaeval Gothic artists, and those of the Renaissance and of modern times. Each world-epoch has an art of its own, wholly different in spirit and in form from that of other epochs."

This is a delightful piece of special pleading; but one can hardly believe that Sir Martin Conway intends us seriously to regard the great artistic epochs as so many watertight compartments, possessing no connection with what preceded them, or what came after. Was the art of the Renaissance, for instance, "wholly different in spirit and in form" from that of the Greeks, and had the latter no influence on the work of Canova, Thorvaldsen, and Flaxman, or on the productions of numerous later-day sculptors and painters? Can the

arts of the Egyptians and Greeks be regarded as constituting separate æsthetic epochs, when they flourished side by side for a millennium or more? Yet all this is beside the point: these eccentric productions of a few second-rate painters are no more likely to inaugurate a new artistic era than were the paintings of Barry or the tinted Venus of Gibson. The greatness of art belonging to every age and clime is measured by the truthfulness of its interpretation of nature. Whenever other standards have been substituted, a period of decadence has followed. The post-impressionist pictures which have been given shelter in the Imperial War Museum are aggravated examples of such a decadence, which, one is thankful to say, has not yet infected the bulk of British art. The heresy, or rather heresies, exemplified in the works have been vehemently promulgated for the last twenty years without attracting any notable permanent converts. A few men of notelike Mr. Epstein have experimented in these strange conventions, only to return to more orthodox forms of art. Moreover, these æsthetic heresies do not constitute a coherent artistic movement, for the tenets of the post-impressionists, the futurists, the vorticists and the other seekers after strange gods, are mutually destructive, coinciding in nothing but a distaste for orthodox work and the elementary principles of art.

Sir Martin Conway speaks of the war revealing and exaggerating these strange forms of expression: but this is not so. The War Museum collection represents no fresh developments: every eccentricity that they embody has been anticipated, and that before 1914. If these works are to be regarded as the most advanced contemporary examples of the post-impressionist movement and its offshoots, then the movement is already on the down grade: and instead of representing the beginning of a new era in art, these works merely illustrate the dying struggles of a passing and unpleasing eccentricity.

I have perhaps lingered unduly on the demerits of these works, because I feel strongly that the purchase of this charlatanic rubbish on behalf of the Government will encourage young artists to turn out similar easily wrought eccentricities, instead of essaying the harder task of producing honest and truthful work. But, supposing I am wrong and Sir Martin Conway is wholly right in his judgment of the æsthetic value of

these pictures, is their purchase, then, justified? I venture to say no. The essential purpose of the Imperial War Museum is to embody a graphic and accurate record of the war. Can these pictures representing British soldiers as toy jointed automata, emasculated scarecrows and fat-faced imbeciles, be said to make an accurate representation of our troops? They have been denounced as "atrocious libels," but Sir Martin Conway has not ventured to deny the truth of this description. He merely urges in their defence: "If they vary from the normal forms and perspective of the normal eye, it is an intentional variation. The artist distorts the human figure or simplifies the form for a reason of his own. He does it intending to convey not merely a statement of fact, but an attitude of mind. To many people his aim will be undiscoverable: they will fail to receive his message."

This apology for the offending pictures only serves to accentuate their entire unsuitability as a war record. How are works purposely distorting the human figure, and the purport of which is undiscoverable to the multitude, likely to assist the latter in obtaining a clear and vivid idea of the tremendous struggle? Whether they are good or bad art is immaterial, for the essential purpose of the War Museum is not to exemplify all the divergences of contemporary art, but to illustrate the war. Sir Martin Conway and his committee appear to have imperfectly realised this. They have made no attempt to produce a systematic history of the war in colour, but have merely accumulated a series of pictures generally possessing little or no historic interest. Well-known artists have been sent broadcast everywhere except to the fighting lines, with the result that there is no pictorial record of a single battle, and the numerous heroic deeds of British troops are left entirely unrepresented. Even so far as it goes, it fails to give an accurate presentation of war scenes, realism having been largely sacrificed in the interests of pictorial effect. To illustrate this point, I will take two of the more important pictures in the collection—Mr. Sargent's *Gassed* and Mr. Walter Bayes' *Underworld*. The former shows several groups of soldiers, who have been caught by the German mustard-gas, congregated outside a dressing station waiting their turn for treatment. Mr. Sargent pictures the men more or less blinded from the effects of the gas, and this is practically the only hint of their suffering that he suggests. Practically every man is wearing his full uniform, with not even a button out of place, so that the lay spectator at once jumps to the conclusion that the gas only affects the

faces and eyes of its victims, and has no power to penetrate their clothing. In reality, the gas penetrated to every part of the victim's body, inflicting on him such intolerable pain, that troops who had been gassed used to discard their clothes in vain attempts to relieve their agony, frequently stripping themselves stark-naked. A true presentation of the scene depicted by Mr. Sargent would be less decorous, possibly less artistic; but truth should be sacrificed neither to the supposed interests of art nor decorum in a museum supposed to record the grim realities of war.

Mr. Bayes' picture shows some refugees from a German air-raid comfortably reposing in an underground station. They are not in the least crowded, and beyond the fact that some of the girls are only partially clothed, they appear to suffer not the slightest discomfort. The picture is well arranged. It contains some admirable transcripts of Mr. Nevinson's advertising posters. But is it in the least likely to suggest to posterity the surging crush of people who fought their way into the tubes during raid nights, thronging the platforms, the staircases, the offices, and even the railway lines far up the tunnels, until the place was one crowded mass of humanity, and the special constables stationed to keep order preferred the danger of the bombs overhead to going into the reeking stew below?

The truth is that Sir Martin Conway and his committee have not understood the nature of their task. They have forgotten that the essential characteristic of war is fighting, and have practically ignored the heroic deeds of the British troops. Sir Martin Conway tells us that if we want representations of battles we must go to a cinema, yet there are only two or three battle films in existence, and these show merely the beginnings of the fray, never the decisive moments of the conflict. At the present time these films, too fragmentary to possess any popular appeal, are not being shown at any cinemas. Does Sir Martin suppose that they will become more popular in the remote future, when all that the general public know about the war will be contained in half a dozen pages of the current history primers? Those who are more interested in the matter will go to the Imperial War Museum, and find, not pictorial war record, but a "small beer chronicle," largely made up of representations of the men who stayed at home, French and English topography, communication lines, factories, and hospitals: everything, in fact, except the cardinal essential—the actual fighting. C. REGINALD GRUNDY.



The Decoration and Furniture of Devonshire House

Part II. By Oliver Brackett

THE merits of William Kent, who was chosen by the third Duke of Devonshire to make the plans of Devonshire House, have been the subject of discussion ever since his own days. It will, however, be something more than a matter of curiosity—especially at the present time in reference to the fate of Devonshire House—to decide how far his work, in the many branches of art in which he practised, is worthy to

be considered of permanent value. Details of his life have been frequently quoted of late years, and may be briefly sketched as follows: He was born in Yorkshire in 1684, his name, according to some authorities, being spelt Cant, and his birthplace Bridlington. He started life as apprentice to a coach-painter in Yorkshire. In this capacity he probably showed signs of talent, for he seems to have been taken up by certain



WRITING-TABLE OF MAHOGANY, PARTLY GILT

BY WILLIAM KENT



WRITING-TABLE OF MAHOGANY, PARLÉ GRI

BY WILLIAM KENT

influential people of the country, who sent him to Italy to study. In the eighteenth century, to travel in Italy was considered part of the training, from different points of view, of both a gentleman and an artist. Kent made two journeys to Italy. On his first visit, about 1710, he studied in Rome with Talman the architect. It was somewhat later, however, that an event occurred which influenced the rest of Kent's career. This was his meeting with Richard Boyle, third Earl of Burlington.

At a time when the building of houses and the cultivation of the arts was a fashion among the nobility of England, Lord Burlington stood out as leader in the artistic movement of the day, and has earned a niche in the temple of fame as the patron of architects and artists. Kent was either lucky enough or clever enough to benefit to the full by the chance thus offered to him by fortune. He returned to England with Burlington, and thenceforward, under his protection, climbed the ladder of fame. First as painter, afterwards as architect, designer of interiors and furniture, as well as of gardens, he achieved a success which we ought at

the present day to be able to rate at its proper value. Among important buildings associated with his name, either as architect or decorator, are Houghton Hall, Holkham Hall, and Raynham, all in Norfolk; and Kensington Palace, the Horse Guards, and Devonshire House, in London. He also worked on smaller houses, both in town and in the country. The patronage of Lord Burlington was no doubt useful in enabling Kent to obtain these important commissions; and to the influence of this nobleman is probably due the fact that he obtained several useful and lucrative Government posts in connection with the arts. Snobbery, though possibly a characteristic of human nature, seems to have been more rampant in the eighteenth century than in other periods of history; and the fawning panegyrics addressed by writers and others to their distinguished patrons possess an element of the ridiculous at this distance of time. Kent, we may safely assume, was an expert in the art of toadyism. He could make himself useful in return for benefits received. He is said to have acted as "ghost" for Lord Burlington when the latter wished to pose as a



ARMED CHAIR, CAVELD AND GILL

BY WILLIAM KENT



CHAIR, CAVELD AND GILL

BY WILLIAM KENT

practical architect, and allowed his own drawings to be published under his patron's name. In return he

whose drawings he published under the title of *The Designs of Inigo Jones and Mr. William Kent*. At



BY WILLIAM KENT

BY WILLIAM KENT

enjoyed the hospitality of Lord Burlington's roof after his return from Italy until his death, and was, at his own request, buried in the family vault of the Burlingtions at Chiswick.

In his architecture, painting, decoration, and furniture, Kent was strongly influenced by the Venetian models which he had studied on his visits to Italy. Thus he introduced into English decoration an element which was both foreign and transitory. At the same time, in common with other architects of the day, he was obviously under the spell of Inigo Jones, some of

Devonshire House the Venetian influence shows itself in the gilded splendour of the ball-room and the saloon, while the more sober character of the dining-room suggests that Inigo Jones was taken as model.

Kent's furniture at Devonshire House includes probably the best work which he designed. Some of the pieces were made originally for Lord Burlington's villa at Chiswick. This house came into the possession of the Duke of Devonshire's family by the marriage, in 1748, of William, Marquis of Hartington, with Lord Burlington's only surviving daughter and heiress. The



SIDE-TABLE, CARVED AND GILT, WITH MARBLE TOP

BY WILLIAM KENT



SIDE-TABLE, CARVED AND GILT

BY WILLIAM KENT



HALF SEAT AND HALF CHAIR, MAHOGANY

BY WILLIAM KENT

furniture was brought to Devonshire House at the same time as the iron gates, in the nineteenth century. In 1917, when Devonshire House became the headquarters of the Red Cross, the best pieces of Kent's furniture were moved on loan to the Victoria and Albert Museum, where they are still exhibited. All the pieces illustrated in this article are included in the loan.

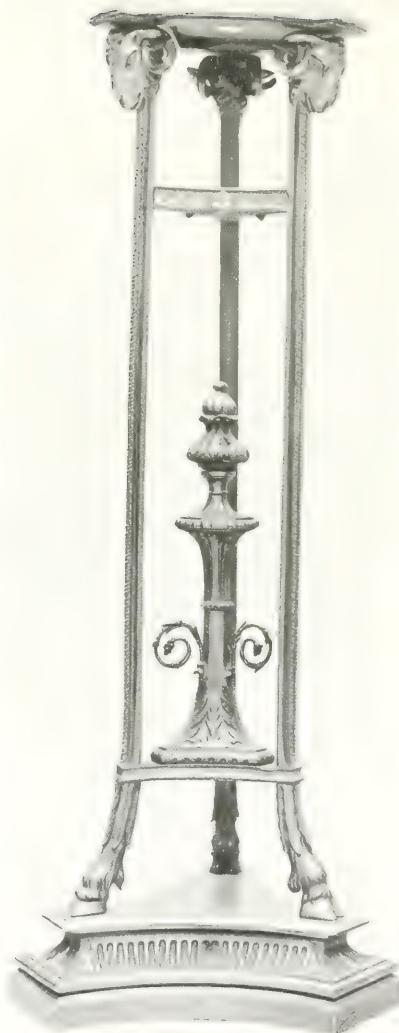
This furniture of William Kent's is interesting from the historical standpoint rather than valuable from the practical point of view. His types of furniture were few in number. For the most part they were carved and gilt, but in rarer instances were made of mahogany, either left in the plain wood or partly gilt. Side-tables, writing-tables, mirrors, pedestals, settees, and chairs were almost the only types of furniture which he favoured. These are usually ornamented in a heavy style, with human masks, festoons, Greek scrolls, and other ornament characteristic of the period. Often these pieces are clumsy in appearance, and sometimes badly designed, suggesting the work of an amateur rather than that of a man who was fully acquainted with the technique of cabinet-making. The refinement of Chippendale is lacking in Kent's work. It

must be borne in mind, however, that Kent's furniture was designed mainly for a few great houses of Palladian character. The apartments for which they were intended were meant for purposes of state, and were not rooms where the common scenes of domestic life were daily acted. Looked at from this aspect, they fulfil their purpose, and have the merit of being designed essentially to form part of the decoration of the rooms to which they belonged.

Sir Reginald Blomfield, in his able work on English architecture of the Renaissance, has summed up this versatile artist as follows: "William Kent was one of those generally accomplished persons who can do everything up to a certain point and nothing well. Anyone who has studied Kent's buildings or decoration will be inclined to agree with this verdict. There has been a tendency in some quarters to place him on a pedestal which he has no title to occupy. Perhaps the advertisement which he received from Horace Walpole, who wrote a comparatively flattering biography of him, may have had something to do with the reputation which he enjoyed in his own time, and still enjoys. But Walpole was not always certain in his facts, and was often capricious in his judgment. The



CANDLE STAND, CARVED AND GILT
BY WILLIAM KENT



CANDLE STAND
CARVED AND GILT IN THE STYLE OF ROBERT ADAM

truth is that Kent is worthy of consideration because his buildings, his decoration, and his furniture reflect in a marked degree the characteristics of a certain period of English history. They have no title to greatness; cannot be ranked among the world's masterpieces like the buildings of Inigo Jones or Sir Christopher Wren, like the decorative paintings of Rubens, or even the furniture of Chippendale. But as examples of characteristic work of the time they have some value. Looked at in this light, Kent's buildings, decoration, and furniture are worthy of preservation more as links in the chain of historical development than as models which the student would be advised to imitate. Where Kent failed, as a rule, was in badness of taste and amateurishness of execution. Among his works, however, it will be generally agreed that

Devonshire House was his most successful production. Here the decoration of the rooms is carried out with imagination and skill, and the painted ceiling is executed with considerable feeling and technical efficiency. Devonshire House cannot be compared with a masterpiece like the banqueting-hall of Inigo Jones in Whitehall, any more than in English literature the comedies of Wycherley can be compared with those of Shakespeare. In the one case the interest is local, individual, historical; in the other case universal. But, taken on its merits, as one of the most successful and important Georgian houses still standing in London, Devonshire House is an architectural landmark which could ill be spared, apart from the fact that, on account of its historical associations, it has a sentimental interest which cannot be ignored.



PEDESTAL, CARVED AND GILT

BY WILLIAM KUNST

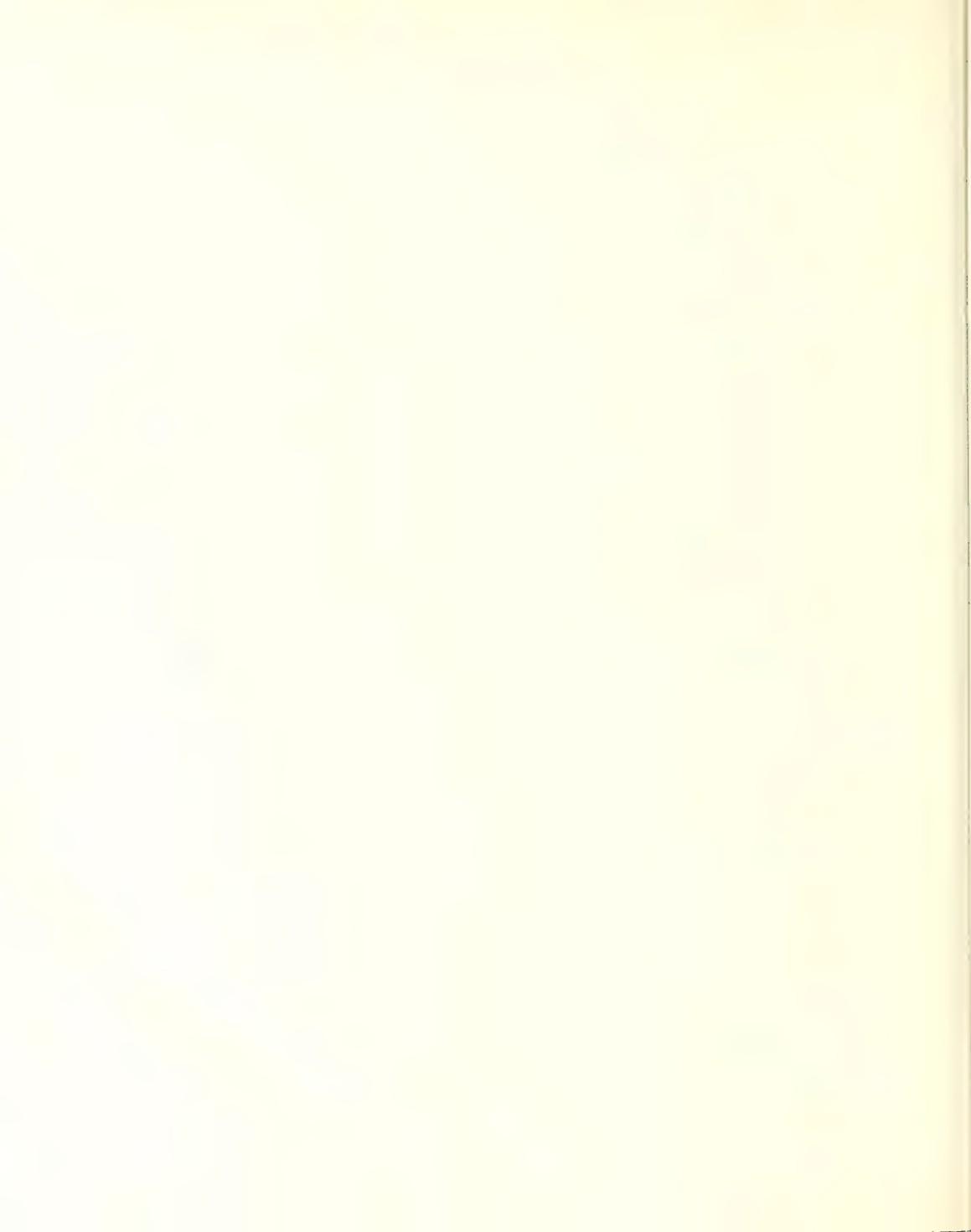


THE CHILDREN OF THE WORLD

BY SIR GEORGE FRAMPTON, R.A.

In the State Gallery of H.H. the Maharaja of Baroda, G.C.S.I.

The
CONNOISSEUR





The Curfew: A Puzzling Bygone

By W. Ruskin Butterfield and Annie J. Huggett

NAMES often persist long after the things for which they originally stood have dropped out of use. The name survives, but its meaning changes. This is the case with the familiar word *curfew*, which at the present time is usually applied to a bell rung at nightfall. Thus (to give a recent instance) in

Mr. Laurence Housman's *Heart of Peace* is a poem of rustic passion containing the lines:—

When curfew bells begin,
And the log-fire hisses,
I covered Jeannie in
From head to foot with kisses

But the curfew did not always toll "the knell of parting



No. I.—OLD FLAT HEARTH AT GREAT DIXTER, NORTHAM, SUSSEX, ILLUSTRATING TO WHAT AN EXTENT THE WOOD ASHES WERE FORMERLY ALLOWED TO ACCUMULATE, AND SHOWING THAT THE CAPACITY OF THE CURFEW WAS INSUFFICIENT TO CONTAIN THEM

[PHOTO NATHANIEL LLOYD]

day. For centuries the name was applied, not to a bell, but to the hearth utensil which forms the subject of these notes.

It is clear that the curfew is of ancient lineage, for the Latin equivalent of the name—*cūfēum*—occurs

Miller Christy, who has made a close study of hearth-appliances, and of the curfew in particular, is very positive on the point. In an article which appeared in the *Collectors' Illustrated Circular* of August 6th, 1904 (reprinted, with some additions, in the *Crown*),



NO. II.—CUREW IN THE VICTORIA AND ALBERT MUSEUM.—BRASS, REPOUSSÉ, WITH RELIEF AND FLORAL ORNAMENT.—ENGLISH, SIXTEENTH CENTURY.—HEIGHT, 10 IN.; WIDTH, 24 IN.

in documents at least as far back as the thirteenth century, as well as the barbarous term *pyritegium*. No curfew of early date is, however, known to exist. The few examples that do survive are all of the hood-like form shown in the illustrations, proving them to have been used on a hearth situated against a wall. Now, in this country, until roughly about the beginning of the sixteenth century, the hearth ordinarily occupied a position away from the walls, and had no chimney associated with it. A curfew with an open back would be futile on a hearth placed more or less centrally in a room, and it is safe to assume that an earlier form has existed. As to what the earlier form was like we have no certain knowledge, but it is reasonable to suppose that it was bowl-shaped.

It is not, however, our present purpose to discuss this conjectural early form; the following remarks apply solely to the late type shown in the accompanying illustrations.

What exactly was the function of the curfew? Mr.

the Court and County Families Newspaper, January 15th, 1908), after combating the common notion that the curfew was used to extinguish the hearth-fire, he writes: "The curfew was, then, a metal cover intended, not to put out a fire, but to keep it alight. When it was required to use it, the hot embers of the fire, whether wood or peat, were raked together at the back of the hearth, against the wall or the iron fire-back, and the curfew was placed over them, covering them completely and cutting off the supply of air, except the very small amount that could pass between the edges of the curfew and the surface of the wall or hearth-stone. This caused the embers to smoulder very slowly all night. It also prevented hot ashes from being blown about the house by the wind while the household slept—an important consideration in the small, draughty, wooden houses of early days. In the morning the curfew was removed, fresh fuel was added, the bellows were applied, the fire soon blazed up again, and the trouble of producing fresh fire was

thus avoided. This, we must repeat, was the sole use and intention of the curfew — the *preservation, not the extinction, of the fire.*" It should also be added that Mr. Christy's contention is supported by certain French writers whom he quotes in his valuable paper.

grease-boats are frequently found to be burnt away. If the curfew really were placed at night over hot ashes, not to speak of burning logs, we should expect to find it made of stout iron, but no iron curfews are known.

Then, again, the capacity of the curfew (specimens



NO. III.—CURFEW IN THE VICTORIA AND ALBERT MUSEUM
BRASS, CHASED WITH TWO
GROUPS OF ST. GEORGE AND THE DRAGON, AND ENCLOSED WITH ORNAMENTAL BORDER
ENGLISH, FIRST HALF OF THE SEVENTEENTH CENTURY HEIGHT, 14'2 IN.; WIDTH, 18'8 IN.

After a careful consideration of all the circumstances, we are left with the conviction that the curfew could not have been used in the manner described, nor for the purpose stated, namely, to prevent the hearth-fire from becoming extinguished during the night; and we will at once proceed to give our reasons.

In the old days the hall fire was usually the only one in the house, and as wood in some places, and peat in others, were both plentiful and easily obtained, these fuels were used without stint. At bedtime, after a generous fire had been kept up all day, the great heat given out by the hearth can readily be imagined. Such curfews as still exist, fashioned as they are out of thin sheets of brass or copper, are as ill suited as they could well be to resist for any length of time such considerable heat. All the other hearth appliances, instead of being of the same frail construction, are substantial, heat-resisting things of iron or bell-metal, and, even so, the stout lags of skillets, trivets, and

vary in greatest width from about 15 in. to 24 in.) is not great enough to contain the heaped-up mass of ashes which was allowed to accumulate on the hearth, and which would readily fill a good-sized wheelbarrow (cf. illustration No. i.).

Also, why use a curfew at all to prevent the fire from going out during the night? This contingency could be provided against by simpler means. All that was necessary was to bank up the ashes, and to cover them with a layer of the finer ash to be found at the sides of the heap. This seems to have been the chief, if not the only, method of conserving the fire in times past, and it is the method adopted in a few remote places in England even to the present day. A mass of hot ashes, of the size spoken of in the paragraph immediately above, retains throughout the night sufficient heat to light a piece of paper or a wisp of straw in the morning, provided the heap be carefully opened and gently blown upon with a pair of bellows.

If the curfew were intended for a protective purpose as to place over the fire the last time at night, why was so much pains taken to enrich it with ornament?

that it served as a kind of Dutch oven for baking, and that, when it was brought into use, the ashes on the hearth were brushed aside and the curfew placed in



NO. IV.—CURFEW IN THE HALL-iTH'-WOOD FOLE-MUSEUM, BOLTON
BRASS—ENGLISH, NINETEENTH CENTURY [PHOTO THOS. MIDGLEY]

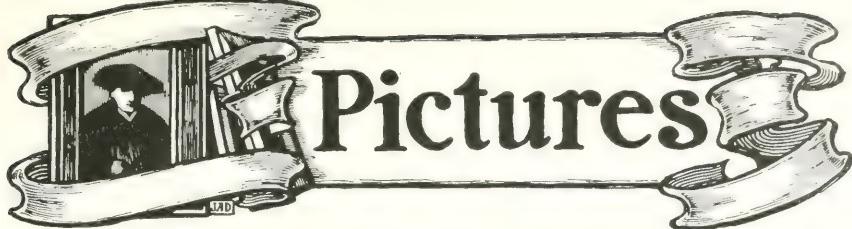
The ornamentation of an average curfew is much superior to that of an average contemporary fire-back. Sleeping eyes care nought for ornament. If the curfew were purely a night appliance, it is more likely that it was put away in a cupboard during the daytime, than that it was allowed to lie about so that it could be seen and admired.

The curfew in the form that has survived to us, obviously *was* a hearth appliance—there can be no doubt about that. Some specimens are indeed burnt away at the lower edges. But we regrettably confess that we are quite unable to decide either how it was used or what it was used for. It has been suggested

the space thus cleared. This is a plausible explanation, but we are not aware of any evidence, either documentary or traditional, in support of it. There would, however, be no difficulty in baking small cakes by placing them on the hot hearth, after clearing away a space, and covering them over with the curfew.

On the whole we are inclined to think that the original use of the curfew was to place over the fire to guard against conflagration during the night; and that, at a later period, the utensil was turned from its original purpose to another quite different, but at present uncertain. The late form of curfew is much too frail a thing to have been placed over either blazing logs or hot ashes.





Pictures

The State Gallery of H.H. the Maharaja Gaekwar of Baroda, G.C.S.I. Part II.—The British School By E. Rimbault Dibdin

HOGARTH's indebtedness to Flemish and Dutch art has in the preceding article been allowed; he built securely on those foundations a thoroughly personal and native style. In the Baroda collection he is represented by what I take to be an early effort, *The Stream of Life*, a satirical invention which may have been suggested by Addison's *Vision of Mirza*. Blindfold Fortune stands on a cloud in the centre of the sky emptying two bags on the crowds below: benefits for those on the right, evil gifts for those on the left. The two crowds are separated by a stream, across which, by the precarious bridge of a ladder, the painter is trying to cross to the favoured side, palette in one hand, hat in the other, and essaying to catch as he goes some of the money raining from above. Other figures have been identified as Richardson the novelist with a bag of money, and Alexander Pope in a car drawn by a seven-headed dragon. This dragon may have been "conveyed" from Dürer. The painting is coarse and hardly worthy of Hogarth. This may be the result of over-cleaning: the picture, obviously, was hastily painted as the design for one of the series of decorative screen-panels. The invention and composition are quite characteristic of him. An excellent small copy of Hogarth's great portrait of Captain Coram, made by W. R. Bigg, R.A., shows Hogarth at his best in this branch of art.

Reynolds is represented by his *Miss Meyer as Hebe*—not the original picture, but a small replica made for the engraver; Romney by a good half-length of Sir Brian Broughton-Delves; Ozias Humphry by a seated full-length of Lady Barbara Ashley Cooper, his last exhibited oil portrait; and Zoffany by his well-known picture of Garrick and Miss Pritchard in *Macbeth*: the erring thane of Cawdor very smartly got up in a Georgian costume for the murder of Duncan. There is a somewhat different version in the Garrick Club, but this is the engraved picture. Hoppner's half-length of Edmund Ayrton, Mus. Doc., is in his best manner, and Lawrence is represented well by his three-quarter length portrait of the Duke of Wellington.

The illustrations of our landscape art do not start

from the earliest possible period: Wilson and Gainsborough are absent, and the record begins with two Scotsmen—William Anderson, and Alexander Nasmyth, immortalised by his portrait of Robert Burns, but also worthy of remembrance as the pioneer of Scottish landscape. Julius Caesar Ibbetson, Morland, and "Old" Crome follow—the two last with commonplace subjects made interesting by the artist's subtle vision; the other with a fine romantic mountain subject carefully reduced to prose. By Barker of Bath there is a masterly little landscape with figures—real live nature which may stand unashamed beside the next in point of time—Turner's early picture of Dungeon Ghyll, a fine piece in spite of having suffered from uncalled-for retouching. Cornelius Varley, less known than his brother, achieved a memorably good thing in *Stacking Hay*, a fascinating picture. A late Cox; an early Constable, careful, accomplished, rather dull; a very fine Surrey subject—*The Woodcutters*, by Linnell; a well-managed wide view of the Campagna by Callcott; and a careful, doubtfully composed woodland scene by O'Connor (the only Irishman), bring us on to a magnificent Pyne, *St. Michael's Mount*, which ranks among his best achievements: suggesting comparison with Turner in the same radiant vein, yet entirely different and individual. *The Remains of the Roman Amphitheatre at Verona*, by James Holland, is a very good example, and the *Greenwich Hospital*, formerly attributed to him, is now restored to its proper author, Thomas Shotter Boys.

A good specimen of the Wilkie genre school is *Sir Walter Scott and the Blue-Gown Beggar*, by Wilkie's friend and assistant, Alexander Fraser. It pictures the climax of a story told by Lockhart in his *Life of Scott*. While attending Dugald Stewart's class in the winter of 1790-1, Scott became intimate with another student older than himself. During his walks in the Edinburgh outskirts he gave a trifle from time to time to a venerable "blue-gown (*i.e.* licensed) beggar" who interested him. Once, walking with his class-mate, he observed him to be covered with confusion on their meeting the mendicant. He then learned that he was

he son, of the old man, who, though he had a modest rettance for himself, was constrained to beg in order to pay for the youth's education. Some months later the blue-gown, encountering Scott, begged him to visit his cottage, as his son was ill and would much like to see him. Going by appointment the next day, Scott found his host ready to entertain him at dinner—"the mutton was excellent, so were the potatoes and whisky." With Scott's help a tutorship in the North was found for his young associate, thus relieving the old man of his pious paternal task. It is a capital example of the style in "anecdote" which long flourished in the North, gradually subtilising itself in the hands of men like Pettie and Orchardson. Here we have it again in Erskine Nicol's *At the Well*, which is all the more acceptable because it makes no attempt to be funny. Tom Faed's study of a *Breton Interior* was, no doubt, made as a stage setting for one of his deftly told incidents. The English manner, in the same style, is seen in *The Poor Seamstress*, by Edward Hughes—a shopman obsequious to a well-dressed Early Victorian lady, while the principal scowls at and seems to bully a poor widow who has brought in her work—the woman of Hood's "Song of the Shirt." By Frith, the prolific Victorian anecdoteist, whose *Derby Day* and *Railway Station* are classics in their kind, we have the series of five, *The Race for Wealth*, painted in 1880, in a Hogarthian spirit, to attack the iniquities of company promoters. Harlow's *Bride* and *Widow*, pleasing single-figure pictures, have no more than an implied story.

The collection barely touches the fringe of the pre-Raphaelite movement of 1848, but the gap is made less evident by the admirable little version of *In the Boy's Garden*, by J. F. Lewis, who, painting in the East, adopted a method of expression only distinguishable from that of the younger revolutionaries by its total lack of archaisms and affectations. It is a pictorial gem of rare quality. The only one of the Brotherhood illustrated is Millais—his little *Early Piety*, painted in 1850, the year of *The Vice of Lust and Alice's Pleasance*, probably a portrait of Alice Gray, who sat to him for the last-named picture. There is, however, considerable likeness to the child in *The Ransom*, painted from Miss Helen Petrie. There is no trace of the still active influence of the early Millais manner, unless it be faintly shadowed in *Corona*, by C. E. Perugini, or in a young man's portrait by W. Onslow Ford, one of the most recent of the paintings. Of W. Holman Hunt there is nothing, but, though there is no Rossetti, we have interesting examples of the school based on his real manner—he never was a true pre-Raphaelite in the spirit of his two great colleagues—and that of his follower, Burne-Jones, in Simeon Solomon's *The Scrolls of the Law* and J. M. Strudwick's very aesthetic *A Lore*.

Story.—Cecil Lawson is sometimes claimed as an adherent of the P.R.B., and his unconventionally designed *Low Water on the Thames* might support the idea; but his affinity was rather to the Mason-Walker-Pinwell group, whose originator and sole survivor, J. W. North, is well represented by his landscape, *Summer Waters*: a noble example of his poetical outlook on nature.

Two notable presidents of the Royal Academy are well illustrated—Leighton by his first exhibited picture, *Cimabue finding Giotto in the Fields of Florence*, and Poynter by the smaller version (the original study, afterwards finished) of his last great composition, *The Queen of Sheba's Visit to King Solomon*. There are dogs by Landseer and Orchardson, sheep by J. C. Morris, and a delightful *Pouter Pigeon* by J. M'Clure Hamilton, as representatives of our painters of animals. For marines we have an excellent *The Lizard's Head*, by John Brett, and Henry Moore's *Give Way, Men!*—lifeboat subject resembling his picture in the Liverpool Art Gallery, but a better work. Lionel Smythe's unusual *In Distress*—an early example—is a spirited scene on a wreck.

The numberless trends of our recent art are too many to make possible (and some do not deserve) illustration of them all. Very good pictures of the modern Scotch school are R. M'Gregor's *Mussel Gatherers*, *Ville-ville*, and Robert Noble's *Haddingtonshire*. Other landscapes are East's *The Rising Moon*, two characteristic examples of A. D. Peppercorn, and Bertram Priestman's *River Scene*. *Dorothy* is a late and charming girl-portrait by Watts, and there are Arab studies by Goodall and G. L. Seymour. Quite modern and quite admirable is a portrait of Louis Sargent by Glyn Philpot. *The Aged Worl'dling*, by J. H. Amschewitz, despite its suggestive title, is no more than a decorative (and very pleasing) composition by a young artist whose talent lies that way. Back to Frank Holl involves a plunge into the dim mid-Victorian past, yet there is something of the modern note in his able *Besieged*—one of those invariably sad subject-pictures with which he relieved his mind when oppressed by the tedium of painting portraits of uninteresting people. It seems even more modern than George Clausen's *A Peasant Girl*, painted only two years later, for that is in the Bastien-Lepage manner, which at that time Mr. Clausen followed—and he has travelled far since then. He would now be more nearly allied to the aims of Edward Stott's *The Cider Harvest*, which is full of joy in the play of light in a dim interior on a bright day; or the fascinating problems of George Henry's *Lights*. Full sunlight at its fiercest is the keynote of T. F. M. Sheard's *In the Garden*. The cry of the modern artist



THOMAS BARKER, OF LONDON

A - ING DAY



CORNELIUS VARLEY

SMACKING HAY



JOHN HOPPNER, R.A.

PORTRAIT OF EDMUND AVRTON, M.S., D.O.C.



JOHN INNELL

THE WOODCUTTERS



JAMES GUTHRIE

H.H. GAEKWAR OF BARODA

missile to come sort out stories that of the dying
Gesche. "Morte legge."

Of British sculpture there are four examples: Sir George Frampton's *The Children of the Wolf*, a very strong and good example of his learned and dignified art; Derwent Wood's bust of H.H. the Maharaja, the

gift of Mr. Speichmann to the collection which I have spent much time and thought in making as worthy as possible of a great opportunity; a notable *cire-perdue* bust of Richard Wagner, by Percival Hedley; and a statuette, *The Hunter*, by F. N. Bose, a native of India, who studied in Edinburgh under Percy Portsmouth.



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Early Scientific Instruments

In the fourteenth century, Oxford occupied in the scientific world the position that is now held by Greenwich, and the astronomical tables and instruments used in navigation were calculated upon the basis of the latitude of Oxford. In consequence, many of the colleges possess, put away in their cupboards, examples of astronomical and other scientific instruments, seldom seen by the students, and very little known to the ordinary observer. A very happy thought suggested that these early scientific instruments should be exhibited together, and in the picture gallery at the Bodleian Museum there was lately presented on show as important and interesting a collection as any student could desire to see. Furthermore, as it was at Oxford that Sir Henry Savile, the intimate friend of Bodley, had founded the two Professorships which still bear his name, and which relate to geometry and astronomy, and for their use had provided an elaborate astronomical outfit, which was kept in the Cista Mathematica : and as there is, in the same University, a collection of mathematical instruments known as the Orrery Collection, after Charles Boyle, fourth Earl of Orrery, whose name was given to the complicated astronomical apparatus invented by Graham, it may be realised that Oxford was, more than any other place, suitable for a loan collection of astronomical instruments.

The cases in the picture gallery were of extraordinary interest, and many of the instruments of unusual beauty. From a point of age, the two most notable exhibits were the Persian and Moorish astrolabes, which belonged to the tenth and eleventh centuries. The Persian one, the earliest dated astrolabe that is known, bears a lengthy inscription, saying for whom it was made,

By Dr. G. C. Williamson

and belongs to the period A.H. 374, which is equivalent to A.D. 984. The Moorish one, which is also inscribed and dated, was a little later, A.H. 460—that is to say, A.D. 1067. From the point of view of beauty, however, nothing can excel the wonderful astrolabe of 1527, which, with other mathematical instruments, was given in 1634 to St. John's College by Archbishop Laud, and which bears his arms engraved upon the back. Another astrolabe, which came to the University with the library of John Selden in 1659, is Eastern in form, and is of peculiar importance, because it was Selden who was the first to point out, so the catalogue tells us, the source of Chaucer's thorough knowledge of the use of this instrument.

Another of Laud's astrolabes is an Arabian instrument of about 1400, and this also has his arms—impaling Canterbury—engraved on the back of it, and it is preserved in an elaborately tooled leather case.

Then there were two important astrolabes belonging to Oriel and Merton, one belonging to a period of about 1340, and the other to about 1350. They are of a very rare type, of which, as far as is known, there are no English examples out of Oxford, and they probably were constructed for some member of the early School of Astronomy at Merton College.

Astrolabes are not, however, the only instruments which were exhibited in the Bodleian Library. There were some exceedingly important perspective glasses, including one by John Marshall (1690), which is probably the oldest known specimen of his art. There were some telescopes of the early part of the eighteenth century: the oldest micrometer eyepiece now in existence (c. 1700), which came from the Orrery



ASTROLABE, 1627
GIVEN TO ST. JONNS COLLEGE IN 1661 BY ARCHBISHOP LAUD

COVAK. H1



ARMILLARY SPHERE

PRESERVED TO THE BODLEIAN LIBRARY BY SIR JOHN BODLEY IN 1601

[COPRIGHT]

Collection of a plumb-line which was presented by the Rev. Mr. Library in 1613; protractors, quadrant, conical, conicoidal quadrants, vesicles, astronomical rings, ring dials, microscope, and surveying instruments, many of them beautiful objects, exquisitely made.

On the left of the Savilian Professors, two curious spheres of green wood, bisected on the ecliptic, remain, although the mathematical chest, according to the catalogue of its contents, printed in 1697, must have been full of remarkable instruments: but these two spheres are interesting survivals of those essential adjuncts to education which are referred to in a passage from *Aubrey's Lives*, quoted in the catalogue.

Another object which deserved special reference was the armillary sphere in bronze, which bears the arms, crest, and badge of Henry, ninth Earl of Northumberland (1564-1632), and which was presented to the library by Sir J. Bodley in 1601.

A visitor to the exhibition (Mr. Lecky) a day or two before it closed had with him the photograph of an interesting astrolabe, differing from any of those which were exhibited, but illustrated in one of the rare books on navigation, of which there were many to be seen in the case in the room. The story of this particular astrolabe was of unusual interest. It was found underneath a pile of stones on the seashore on the island of Valencia in Ireland in 1845, and with it were picked up some shreds of a dark-coloured substance, which appeared to be the remainder of the leather case which had originally contained it. The instrument passed into the hands of the descendants

of its finder, and was, on casual examination, thought to be Spanish work: and hence it was at once conjectured that it must have come from one of the ships of the Spanish Armada, as three of the vessels were wrecked within view of the place where it was found.

Another origin for this mathematical instrument was suggested in the room, however, by the writer, and seems to have some slight probability to support it. In 1589, Lord Cumberland, on his third voyage, had to put into port in Ireland, after a very severe storm, quite close to this very place. One of his ships had been much injured, and had lost a portion of its fore-part, with some ordnance. The fleet had gone through an exceedingly severe storm, which is described by Edward Wright in his work on navigation. A similar astrolabe to the one in question is certainly described in 1597 as of English make, and there seems no particular reason why it should be called Spanish. Surely it is much more likely to have been lost from Lord Cumberland's vessel, than to have been part of the spoil of a ship of the Spanish Armada.

We believe that all students of the art of navigation, and of the instruments connected with it, were grateful to the University for the happy thought that suggested the opening of this loan exhibition, on the occasion of the visit to the University of the Classical Association.

We are given to understand that the exhibition is to be the subject of an illustrated article in the *Bodleian Quarterly*, and that presently a work on the scientific instruments in Oxford from the pen of Mr. Günther, of Magdalen, is to appear. We shall look forward with interest to both publications.



Engravings

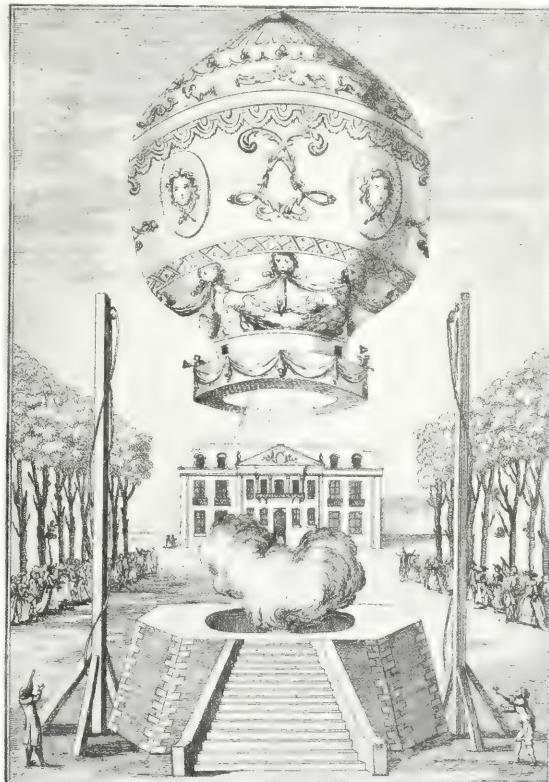
An Early Ballooning Collection By J. E. Hodgson

THE historic aerial flights across the Atlantic achieved by aeroplane in June last, the subsequent crossing and re-crossing successfully accomplished by the British rigid airship R.34, and the more recent, and perhaps greatest, achievement of the flight to Australia, have naturally added fresh interest to the collecting of early books and engravings on ballooning. New collectors are coming forward, and with the increased demand the values of such material are rising rapidly. Indeed, the subject is one which affords full scope for the instincts of the collector. If, on the one hand, the objects of such a collection are varied—they include books, engravings, water-colours, broadsides, posters, autographs, medals, fans, china, snuff-boxes, and (when procurable) balloon fabrics and material—on the

Part I.—Foreign Ascents

other hand they are in these days rare, and must be sought for patiently. Moreover, the early engravings, many of which are to be found in different states, are often charming examples of the engraver's art, while the coloured prints are even more decorative.

The Collection which is the subject of this and of a subsequent article is of unusual interest, and indeed historic value, in that it was commenced within about thirty years of the discovery of the balloon by the Montgolfier brothers in 1782. Its formation was begun early in the nineteenth century by one John Cuthbert, and was continued in later years by his friend, J. Fillingham. From the many notes and the care exercised by both collectors, it is evident they were sincere enthusiasts on the subject. The earliest notes in Cuthbert's hand are to be found



NO. I.—PILAIRE DE ROZEL'S FIRST FREE ASCENT

beneath the small pieces of the balloons of Pilâtre de Rozier and Blanchard—the former a scorched fragment of the “balloon by which he lost his life” in 1785, and the latter a small fragment of “Blanchard and Jeffrey’s balloon by which they crossed the Channel.” Proceeded from the Town Hall at Calais by myself, John Cuthbert.”

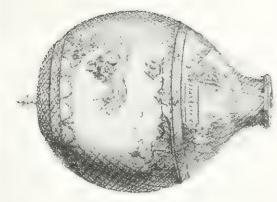
In 1837 Cuthbert’s name appears at the head of a committee formed to assist the widow of the unfortunate parachutist Robert Cocking. Fillinham is also associated with this disastrous experiment, as his name is written on a small sheet of paper which Cocking himself signed shortly before ascending beneath the car of the famous Vauxhall balloon, and with it is a fragment of the parachute itself, secured after the fatal descent. Fillinham’s name as a collector was evidently known to contemporary aeronauts, for in 1841 Gypson dropped from his balloon an autograph letter, enclosed with a small handbill, addressed to Fillinham, as an addition to his “collection of autographs in the line of aeronautics.”

Though mainly confined to illustrative or printed material, the Collection is very comprehensive, and it will therefore be convenient to deal with it in two sections, this article being confined to the early French experiments, while a succeeding one will treat of the English attempts.

Cuthbert did not acquire the very rare print of Montgolfier’s first public experiment at Annonay, as reproduced in Brue’s *Histoire Aéronautique par les Monuments*, 1900—a fine book, which all collectors would do well to secure—but he had several of the experiments at Versailles on September 19th, 1783, as well as the rare engraving, published by Le Noir, of the immense “Flesselle” fire-balloon which ascended at Lyons with seven passengers—including Montgolfier—on January 19th, 1784 (No. ii.). Representations of “first ascents,” whether in France, England, or elsewhere, are naturally objects of ardent desire, and all collectors would wish to possess an impression of the first ascent of an aeronaut in a fire-balloon, an honour which is unquestionably due to Pilâtre de Rozier. Plate No. i. shows the “hot-air” balloon in which Pilâtre made his historic ascent from the Château de la Muette in Paris on November 21st, 1783, a small but much finer engraving of which is taken from Faupis de St. Fond’s *Description d’un service de la Machine à l’station de M. de Montgolfier*, 1783-4. Another “first” of almost equal importance is the print of the experiment by the scientist J. A. C. Charles, made from the Champ de Mars on August 27th, 1783, on which occasion a small balloon was released filled for the first time with hydrogen gas (No. iii.). But the actual ascent of Charles—the only ascent he is

known to have made—from the Garden of the Tuilleries, on December 1st of the same year, attracted far greater attention, both from the public and at the hands of the engraver. Many charming prints are to be found, the one engraved by Bertaux (No. iv.) being perhaps the best. The descent of Charles at Nesle—about 27 miles from the place of ascent—as also of the triumphant return of the aeronauts and their balloon to Paris on the following night, were the subject of contemporary prints published by Basset. The latter, usually found coloured by hand (No. v.) is a highly decorative and spirited engraving—note the dangerous proximity of the torch-bearers to the balloon, which the artist has allowed himself the liberty of depicting as still in a state of inflation. The ascents of the first and second cylindrical balloons, constructed by the Brothers Robert for their ascents from St. Cloud and the Tuilleries on July 15th and September 19th, 1784, were depicted in engravings published by Le Vachez and Esnauts. The Cuthbert Collection includes two impressions of the former (one being an unfinished proof before all letters), as well as a pleasing engraving of the *Descente des Immortels Roberts*, at Beuvri, near Bethune, on September 19th, published by Basset, which has beneath it a small map of the district traversed.

Probably the ascents of Jean-Pierre Blanchard, one of the most successful and widely known of the early balloonists, were the subject of more engravings than any other aeronaut of his own or later times. Blanchard commenced his aeronautical experiences by persistent but entirely fruitless endeavours to construct a flying machine of the “heavier-than-air” type, worked, of course, by manual power. The present collection includes a set of the four coloured engravings of the *Vaisseau-Volant* (published by Martinet), which must be amongst the earliest designs of the kind. This was in 1781, two or three years before the invention of the “lighter-than-air” balloon of the Montgolfiers. Blanchard was quick to seize on the significance of the invention, and in 1784 he constructed a balloon to which he adapted wings and a rudder similar to those fitted to his flying machine. Two admirable, if small, engravings issued by Vachez—one of them entitled *Première Voyageur Aérien allant à contre vent*—show the result of the attempt made from the Champ de Mars on March 2nd, 1784. In the first the wings and rudder are seen fitted to the *nacelle*, or car, but their weight obliged Blanchard to discard them (No. vii.); and the second print shows the balloon ascending, stripped of these would-be contrivances for navigating the balloon against the wind. Unfortunately, Blanchard had somewhat ostentatiously announced his intention of descending by design at La Villette,

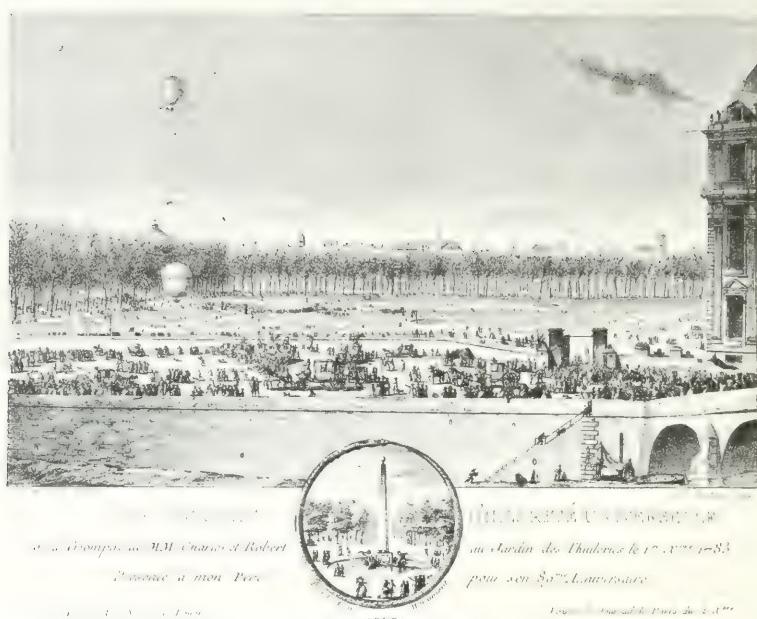


NO. II.—JOSEPH MONTGOLFIER'S ASCENT AT LYON.



NO. III.—FIRST EXPERIMENT WITH A HYDROGEN BALLOON.





No. IV.—FIRST ASCENT OF A HYDROGEN BALLOON WITH PILOT.

but an unkindly wind took him in an entirely opposite direction, and he landed at Billancourt, after being in the air something like an hour. Subsequently he came to England, where he made his first ascent from the Royal Military Academy at Chelsea on October 10th, 1784, his famous Channel crossing being effected from Dover on January 7th, 1785. On August 26th of the same year he made an ascent from Lille, two fine engravings of which were made by Helman, after L. Watteau, the one showing the ascent, and the other Blanchard's triumphant return to the city five days later. In October he was at Frankfurt, from which town he made the first balloon ascent achieved in Germany, while two years later he made further ascents at Strassburg and Nuremberg. The latter created great interest, and two fine engravings by Stahl and Annert were published, with a printed account of the ascent. Several small leaflets in the nature of laudatory poems were also published in commemoration of the event, and some of these are comprised in the Cuthbert Collection, bound in a small quarto volume. One crude but amusing print shows Blanchard's return, and is inscribed *Va à l'Angleterre avec — a reference to the enthusiasm exhibited by the populace in taking the horses out of Blanchard's carriage and drawing it*

themselves, in the way which was then, and still is accepted in England, as a popular method of greeting a returning hero (No. vi.).

In connection with Germany it is interesting to note that the only print in this collection of any attempt made by a German is that of J. M. Freiherr Von Lutgendorff at Augsburg on August 24th, 1786. Lutgendorff's attempt was undertaken after much pompous advertisement, and with a profuse display of arms and titles. In view of the interest created, numerous engravings were published of the baron "in his balloon," and of the balloon in which the ascent "will be made." Indeed, in the typically exhaustive German catalogue of the First International Aeronautical Exhibition held at Frankfurt in 1909, there are no less than twenty entries under Lutgendorff's name. But he received, pictorially, an undeserved amount of distinction, for his effort to ascend was a complete failure, and he never made another attempt. Another failure in the early days was that of Abbé Miolan and Janinet at the Luxembourg on July 11th, 1784, when the balloon—of the Montgolfier or "hot-air" type—was completely destroyed by fire. An interesting relic of the ascent is a copy of one of the admission tickets, most of which were



THE REMAINS OF THE AMPHITHEATRE AT VERONA

BY JAMES HOLLAND

In the State Gallery of H.H. the Maharaja Gaekwar of Baroda, G.C.S.I.



LE RETOUR DU GLOBE AERIEN LAURENT ET ROBERT DE PARIS A L'APRES-MIDI DU 22 OCTOBRE 1783
par J. Simon PETIT. — Paris, chez l'auteur, 1783.
Mémoire de M. Cécile de Robigny de Cossat intitulé à leur retour à Paris, le 22 octobre 1783.

NO. V.—RETURN OF CHARLES AND ROBERT WITH THEIR BALLOON

destroyed in the disturbance created by the crowd, when, incensed at the failure and suspecting a hoax, they took part in the destruction of the "machine." The popular feeling was further shown in the insulting caricatures which were published as a result of the failure.

Amongst the earlier French aeronauts, A. J. Garnerin achieved considerable fame, not only by reason of his balloon ascents, but also because he was

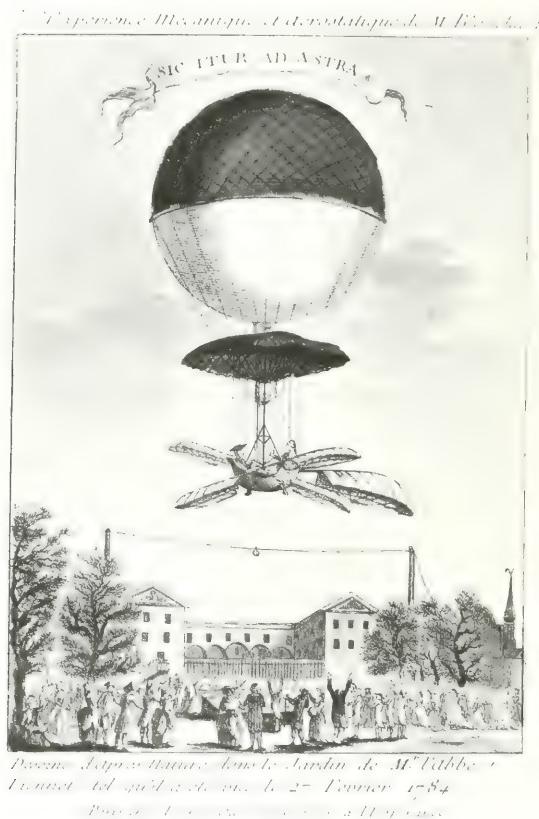
the first to descend from a balloon in a parachute. This achievement he accomplished in Paris on October 22nd, 1797, and an admirable engraving in stipple by Simon Petit was published at the time, *chez l'Auteur*. The impression in the Cuthbert Collection is of peculiar interest for several reasons. In the first place, it bears beneath it, in the handwriting of Robert Cocking — the unfortunate parachutist who met his death in making a first



NO. VI.—BLANCHARD'S RETURN TO NUREMBERG.

experiment with a new type of parachute in 1787—the words—"Mons. Garnerin presented to me this

remains of the border still to be seen on the print—which shows Garnerin's parachute falling away from



NO. VII.—A PRETTY REPRESENTATION OF MARCHAND'S FIRST ACT.

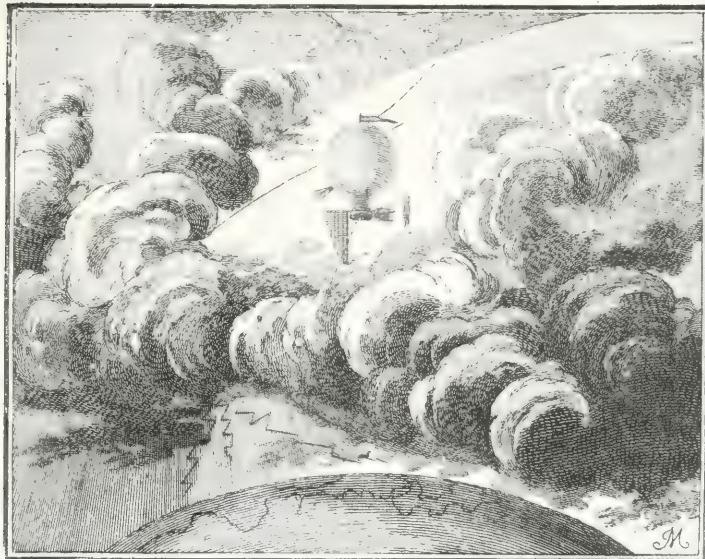
print." Now at this time Cocking was evidently collecting ballooning prints and books, and there is in the collection of Brig.-General Maitland, D.S.O., a copy of *Cavalier's History of Aerostats*, 1785, which Cocking "grangerised" or illustrated by the insertion of several small portraits. But as the engraving above mentioned was too large to insert in the book, he cruelly mutilated it by cutting away the small circular portrait of Garnerin, which formed part of the lower margin of the engraving. Having mounted it on an octavo sheet of notepaper, he got Garnerin to sign it—"André Jacques Garnerin n° 3 Paris le 31 Janvier, 1784" and subsequently bound it in the volume. From the

the balloon—there is no doubt that it is the identical impression from which Cocking cut away the portrait for insertion in his copy of Cavalier.

Garnerin's aeronautic experience led to his being invited to superintend the release of various small figurative balloons on the occasion of Napoleon's coronation in December, 1804, and his efforts are depicted in a print—now very rare—by Marchand, after Le Coeur, published in Paris by Bance shortly after the event. It is usually found coloured, and when

The print is now in General Maitland's collection.

Quousque ludi bria ventis?



Billet d'entrée
pour les Expériences Aéroglyptiques
de M. l'Abbé Miolan et Janinet.

No. VIII.—ADMISSION TICKET TO MIOLAN AND JANINET'S ATTEMPTED ASCENT

in fine state it is a very charming engraving. Unfortunately, Garnerin's achievements on this occasion resulted, through no fault of his own, in his disgrace in the eyes of the Emperor, for one of the balloons, from beneath which a laurel wreath was suspended as part of the decoration, is said to have been carried by the wind as far as Rome, where the wreath fell and landed on the tomb of Nero—an incident which Napoleon superstitiously regarded as an evil omen. Garnerin's niece, Elisa, also attained celebrity as an

aeronaut and parachutist, and she lived to give a display on the occasion of the fête held in Paris in August, 1815, to celebrate the return of Louis XVIII.—a large print of which is extant.

Such are a few of the more interesting and important of the early engravings of ascents in France and elsewhere on the Continent, comprised in the Cuthbert Collection. But the collector of the present day must esteem himself fortunate if he is able to acquire fine impressions of even some of them.



NOTES AND QUERIES

(The Editor invites the assistance of readers of THE CONNOISSEUR who may be able to impart the information required by Correspondents.)

AN UNIDENTIFIED PAINTING No. 331

The engraving reproduced here is taken from *Hollar's Blagden's Antwerp* of 1793, where it states it was painted by Sir Richard Fanshaw, by Lely, in the reign of King Charles I. (Pl. 41) . . . clearly the picture of a young man of about the age of twenty, and would seem to be certainly by Lely. But the elder Sir Richard, to whom it is ascribed, was born in 1608, and so was twenty years old long before Lely began to paint in England, and the younger was not twenty till 1683, five years after the death of Lely. Can any one kindly say where the picture now is, or who the Mr. Blount of 1793 was? Anne, sister of the younger Sir Richard, married Christopher Blount in 1684.—H. C. FANSHAWE.

UNIDENTIFIED PAINTING No. 332

SIR.—I enclose a photograph of an old oil-painting in my possession. My father bought it fifty years ago in Glasgow. There was another canvas on top of this. My desire is to get the picture identified and I should like it published in THE CONNOISSEUR in the hope that the artist will be found. Experts to whom I have submitted it say it is an original. Prints have also been published of the picture many years back, but unfortunately no one bothered to verify them. —E. B. HILL.



(331)

MR RICHARD FANSHAW

AN UNIDENTIFIED PAINTING No. 332

OF LONGTON HALL BY THE NAME OF GONDRE'S
COSTUME IN CHELSEA, 1793, etc. London: W. SPOTTISWOODE.

SIR.—Mr. Blacker, in his *A. B. C. of English Porcelain*, 2nd ed. (n.d.), p. 256, speaks of it as more than probable. I have just come across two small pieces that go far to prove his assertion. In Mr. Bemrose's book on Longton Hall porcelain, he figures on the title-page a small "essence pot," and in the sale of his Longton Hall collection three small essence pots were sold as Longton Hall. I have a pair of these pots, absolutely the same, as far as I can judge, except for a difference in the small flower on top of the cover a matter of detail only as regards the colouring and the painting. They seem by the same hand, BUT—the pot-marks underneath show them to be *Chelsea* (unless Longton Hall had the same marks, which has not been remarked upon, whereas most handbooks notice those on *Chelsea*).—THOMAS JESSON.

JOSEPH LELY, 1780-1851. January, 1816.

SIR.—Appended to my article on the above artist, who was enamel-painter to the Princess Charlotte, was a very brief list of works from his hand. If any of your readers know of other examples, I shall be glad to hear about them with a view to placing them on record.—T. GOLTON ROE.



(332)

UNIDENTIFIED PAINTING

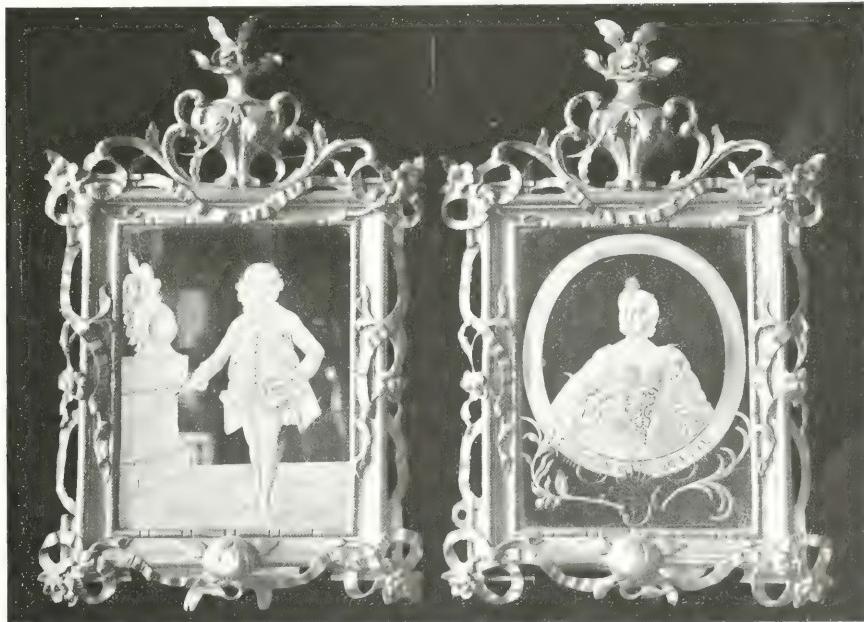
NOTES



THE pair of portraits on glass in the collection of Mrs. Reynolds Peyton are framed in carved and gilt wood of the period (about 1760), and are of floral and ribbon design, surmounted by vases of flowers, and with an orange carved and coloured at the base of each. The pictures themselves are beautifully executed on looking-glass, which forms a background to the frosted, silvered figures. These appear to stand out, but are perfectly flat and smooth on the surface, being built up with paste at the back of the glass, an art introduced into this country through Italy or Spain. The pictures and frames, which I believe

to be English, are worthy of a place in one of our national museums, both for their beauty, perfect state of preservation, and the fact that they represent the son and daughter of an English princess, the history of whose life—now a forgotten page—is one of extraordinary pathos, coloured in its later days by unsuccessful intrigue.

Anne, afterwards Princess Royal of Great Britain and Ireland, was born in 1709, the daughter of George II. and Queen Caroline. She is described as being "fat, ill-shapen, and disfigured by small-pox." As she grew up these defects threatened to prove insurmountable difficulties to her marriage with any



PAIR OF PORTRAITS ON GLASS OF WILLIAM THE FOURTH (AS A BOY) AND PRINCESS CAROLINE VAN ORANGE.
FRAMES OF CARVED WOOD. c. 1760.

and determined to end her levirate with Prince William would one day wed. At last the firm of Oran and Holland, a not unwilling factor, not a like w^o deformed, the king gave her permission to refuse him. The princess, however, replied that she would marry him were he a baboon. "Well, then," said the king, "there is no need to wait for you." Not with an advantageous marriage from a financial point of view, the prospective bridegroom's estates bringing in an uncertain £12,000 a year; but as no other prince in Europe was willing to marry the princess, it was Hobson's choice "whether," as Lord Hervey says in his *Memoirs*, "he would be wedded to the peer of Deformity in Holland or die an Ancient Maid immured in her Royal Convent at St. James's." Parliament—perhaps in view of the fact that the marriage lowered the count of rank and riches—felt that something was due to the princess, and made her a grant of £80,000, this being double the sum ever before given on a like occasion, £5,000 a year from the Civil List being also settled upon her.

The Prince of Orange, whose face is described by writers of the day as "not bad," and whose "countenance was sensible," was about twenty-two years of age. On his arrival in London he was lodged at Somerset House, and went next morning through acclaiming crowds to St. James's. According to Lord Hervey, the king sent only one "leading coach with one pair of horses" to fetch him—a quite inadequate entourage for such an occasion. At the palace the Prince of Orange found the place so crowded that he could hardly ascend the stairs or walk through the rooms, his Majesty having arranged this to impress upon his future son-in-law that he was of no importance till he had married the princess. He also suffered no public honours to be paid him, and was himself scarcely civil; all of which the prospective bridegroom tactfully ignored. Unfortunately, the marriage had to be postponed at the eleventh hour owing to an illness contracted by the prince, the ceremony finally taking place on March 14th, 1733. Great preparations had been made for the event, including the erection of a covered gallery from the king's apartment round the Palace Garden to the French Chapel, where the marriage was celebrated.

If the entrance of the Prince of Orange into London was void of splendour, the magnificence of the huge procession which attended the wedding could not have been surpassed, and the jewels presented by him to his bride caused universal comment, one necklace, which "was so large that twenty-two diamonds made the whole round of her neck," being specially admired. The marriage turned out well,

Lord Hervey says of the princess that "she made prodigious court to the prince, and applauded everything he said." With the people he became a popular idol, thereby raising the ire of the king, who was not sorry when the young couple took their departure for Holland. The Princess Anne was left a widow in 1751, and from that time till her death, in 1759, became *gouvernante* to her son, George William, and of the Dutch Republic. She was a woman of high ambition, and it is recorded that, when still very young, she said to her mother how much she wished she had no brothers, that she might herself succeed to the crown. The queen reproved her, receiving the following answer, "I would die to-morrow to be queen to-day." After the death of Queen Caroline, the Princess of Orange came over to England, where she tried by intrigue to gain the same ascendancy over King George as that of his late wife, and had at last to be almost forcibly returned to her own country. She was a musician of promise, and gave her patronage to Handel, who had been her music master. At her death two only of her children survived, the young prince, or Stadholder, aged eleven, and the Princess Caroline, whose portraits form the subjects of our illustration. The prince, it will be observed, is wearing the Order of the Garter, which, in spite of his tender age, had already been bestowed upon him.

IN Mr. E. Alfred Jones's first article on the "Old Plate in the Imperial Museum at Vienna," mention was made of a portrait of Queen Dowx Portraet Elizabeth, carved in onyx and Queen Elizabeth mounted in a gold and enamelled frame set with rubies and emeralds, and with a pearl drop. (*The Connoisseur*, November, 1919.) An illustration of this valuable jewel is given here.

ONE of the most romantically engaging fly-leaf inscriptions which I have met with was written in Old Fly-leaf a book belonging to a well-known Inscriptions (3) antiquarian at Rye. It was a leather-bound copy of Richard K. B.^ritton's *Notes on the City of London* (London, 1659), the top damaged by burning and the heads of the leaves gone. A former owner had written in it, in an old hand: "It is said that this book was in part destroyed as it now appears at the Great Fire in London in 1666." Could it but speak its history, this battered volume might tell a vivid tale of the time when St. Paul's blazed to the sky and the ground was cleared for the erection of modern London.—C. H. P.

It was at Midsummer, 1773, that Thomas Lawrence

Some New Lawrence Letters

rence, with his family of sixteen children, removed from the White Lion Inn, on the site of the present Grand Hotel, in Bristol, and became landlord of the Black Bear at Devizes. His youngest son, Thomas, born in Redcross Street, Bristol, on the 6th of May, 1769, was then a little over four years of age, and it was during their residence in Devizes that his artistic taste subsequently developed. At this time the Rev. Henry Kent was the resident owner of Whistley House in Potterne. He was a Fellow of Merton College, Oxford, took the degree of D.D., and in 1780, when in his sixty-third year, was instituted to the Vicarage of Urchfont, on the presentation of the Dean and Canons of Windsor. He was, however, a non-resident there, and still lived at Whistley House. In Trusler's *Memoirs* it is mentioned that he was in treaty of marriage with the niece of Dr. Thomas, Bishop of Salisbury, but he appears never to have married.

When in Devizes, Dr. Kent was usually seen in shovelf hat and mounted on a veteran grey horse, and the pair, catching the eye of young Lawrence, became a subject for his ready pencil, with the result that one morning the doctor drew up in front of the Bear, and, enquiring for the landlord, requested to be shown a sketch of himself and his horse, which he understood had been the subject of some little merriment at his expense. Young Lawrence being called and questioned, led his father and the doctor upstairs, and showed them the sketch on the wall of one of the bedrooms, which both were fain to acknowledge was a veritable likeness. The doctor, so far from being offended with its author, took him at once across the marketplace to the shop of Mr. Thomas Burrough, printer and bookseller (now Mr. Williams, hairdresser), making him a handsome present of books, and also urging



ON THE PORTRAIT OF QUEEN ELIZABETH

on his father the necessity for fostering a talent so prominent, and was placed in Newgate Lane, located in the centre of the town. Price given £100. Povat Academical £100 here. The friendship which had commenced in Devizes was continued after the removal of the Lawrence family to Bath, and when in the early part of the year 1775, the age of twenty-four, was taken to London for an introduction to Sir Joshua Reynolds, then President of the Royal Academy, and they finally decided to settle there, we find Dr. Kent advancing £100 on money to start them in their new home.

The following letters from the elder Lawrence to Dr. Kent, written some three years later, not only

refer to this matter, but are of further interest as showing with what entire satisfaction he regarded the steadily increasing reputation of his son, who was then just coming of age, and in the following year was elected an Associate of the Royal Academy:—

March, 1778.

To the REV. DR. KENT,

REV. DR. KENT.—Although I begin with hoping most sincerely that you are well and happy, I wish to inform you that next Wednesday will be a very flattering day to my young son, from the opening of the Royal Exhibition, to which their Majesties mean to go to-morrow, and will see of his—portraits of the Queen, of the Princess Amelia, the sons of Lord Ducie Moreton, sons and daughter of Lord George Cavendish, son and daughter of the Earl of Abercorn, General Patterson, a Mr. Taskar in the East India Service, the celebrated Mrs. Carter, Mr. Locke, Andrew Lawrence (the Rev. Andrew Lawrence, his brother), and Miss Farren, for which last he is to receive one hundred guineas; and he has now, with the most general approbation, raised his prices to twenty, forty, and fourscore guineas, with plenty of business to go on at those prices; being the highest ever known in this or any other kingdom, at his age, who will be one and twenty the 6th of May. On which day would you be pleased to have your money lodged with Messrs. Hoare, or remitted to you (with very grateful thanks) by the post. My son will continue in Jermyn Street. In the meantime we have taken an excellent house and a cheap, at 100 guineas a year, taxes included, within two doors of Soho Square—in Greek Street—and have let a small part of it to a single gentleman at 60 guineas, and mean to furnish the remainder, neat and

The Connoisseur

Pray, sir, we are now at the opening day; every one of you, I hope, will be open when you light the paraffin lamp, & sit down to a quiet little talk with me, which I hope will take place in three weeks at furthest. I have other franks directed to you—viz., the 2nd, the 30th, and May the 6th, and will therefore close my present account with assuring you how very much I value your opinion with the rest of the portion of my letter.

Yours, Lawrence.

Wife and children always join their best wishes and regards to you.

Yours, Lawrence.

DEAR FRIEND.—I received the present of yours, and am truly and very much concerned for your being so very much troubled and distressed; and most sincerely wish a speedy end to all of them, and a succession of blessed peace and perfect happiness. I wished for your company yesterday at the Chapel of the Foundling Hospital, where the devotion, preaching, and singing work as it were altogether for the benefit of the hearer, and leave the mind in a state of tranquillity and humble resignation to the Divine will. Wednesday will most assuredly become a day of triumph to our youngest son, for then the Exhibition opens; but to-morrow is the public dinner, which will be held in the grand room, when Sir Joshua will sit at the head of the table—at his right hand the Prince of Wales, and on his left the Primate and Metropolitan of all England—and to which treat a much greater number are invited than was before ever known, with only three excuses returned. Their Majesties and the Princesses were there on Friday, and expressed the highest degree of satisfaction. In short, it is spoken of as the best. All my son's pictures were received, being twelve in number, while many others were rejected for want of room. I am informed that Sir Joshua dwelt in contemplation on the merit of one of his pieces for upwards of twenty minutes; and when it was told him that another artist endeavoured to copy after him, in his manner, his reply was: "They might all study *after* him, but in his opinion they would never *overtake* him." It is the united wish of this family to be favoured with your company; and in very deed I must sincerely hope it would prove a pleasing relaxation to all your care, which we, in our little way, but accompanied with our very best endeavours, would alleviate if we cannot remove. Pray write more fully, for so you have now promised. I told you what two weet. The Hunt of the Fox is a like to enact. It is advertised for the four and fiftieth time.

The nation is like to continue at peace, and the stocks continue to rise. No payment for the portraits of the Queen and Princess yet; but his business increases most rapidly at 20 guineas a head, which is a greater price than was ever charged by Sir Godfrey Kneller—surprising at his age; but, as *Hamlet* says, "something too much of this." Lady Lincoln, for change of air, is come to Sunning Hill, near Windsor, and Lucy with her, whom we expect soon in town for a short time. And Tom has given Nanny an invitation, at his expense, to give her the meeting, who pleads attention to duty in excuse. My son will enclose, agreeable to yours, with the most grateful acknowledgment.

And I am, ever so, Rev. dear Sir, THOS. LAWRENCE.

Yours, Lawrence.

DEAR R. D.—
REV. DEAR SIR.—Words are wanting to express my sense of gratitude to Heaven and the world for the great name my son has so wonderfully acquired from the opening of the Exhibition. That you may form a judgment of my reason for being thus thankful, I herewith present you with extracts from different papers of yesterday that I have seen. N.B.—It opened on Wednesday.

The *Diary* says: "Mr. Lawrence, young as he is, treads

close already on the Robe of the most eminent of the profession. Such a head as that of Mr. Locke, painted, as we understand, at a single sitting, and such a portrait as Miss Farren's, might create envy in the mind of the first artist that ever existed." "We have seen a great variety of pictures of Miss Farren, but we never saw before her mind and . . . upon canvas." "It is completely Elizabeth Farren, arch, careless, spirited, elegant, and engaging." (N.B.—All the above published again in the *Public Advertiser* of to-day.)

The Morning Herald: "The portrait of Miss Farren, by Mr. Lawrence, possesses great merit, and is extremely characteristic. The background is very fine."

The Morning Chronicle, after speaking of Sir Joshua, says: "Lawrence, while we are on the subject of portraits, must be next mentioned. The picture of her Majesty, No. 10, is admirable in point of likeness, the drapery is well disposed, but the landscape will admit of improvement. The full length of Miss Farren is an excellent production. He has given all the richness and fascination of the original with exquisite effect. Of the other portraits that of his brother, the clergyman, is by far the best. This picture, with respect to likeness and colouring, is, we had almost said, unrivalled."

The Gazetteer: "Mr. Lawrence hath this year fulfilled all the promises which he gave a year ago. We cannot speak with sufficient commendation of the beauties he hath exhibited. Miss Farren is one of the most delightful portraits we ever saw. The Queen is a most perfect likeness, and the small Angel is a cabinet jewel."

The World: "The best portraits in oils are Mr. Cholmondeley, Lord Malmesbury's daughter, Mr. Tomkins, and Lord Rawdon, by Sir Joshua; and Mr. Locke, Miss Farren, the Queen, little Lord Paisley the Angel, and his sisters' heads, the Princess Amelia, and No. 268, by Mr. Lawrence." And again in the same paper: "Lawrence deserves the greatest encomiums in his portraits. That of the Queen by this artist is certainly a performance of which Vandyke himself would have been proud."

London Evening: "Lawrence hath improved since last year astonishingly. His portrait of Miss Farren yields to none in the room. That of the Queen has already been mentioned by the public; and these, with the other portraits, speak him one of the most promising geniuses of the age. That Lawrence bids fair to be the first portrait painter in the kingdom is not saying too much."

The Times of to-day with which I will conclude says of the portraits: "Those of the Queen, by Lawrence and Russel, and that of Miss Farren, likewise by Lawrence, appear to be the best."

You will perceive by the catalogue the great number of artists, and then judge of the grateful surprise of Rev. dear Sir, your ever devoted servant,

Yours, Lawrence.

June 14, 1818.

REV. DEAR SIR.—I, this morning, met B.D., Esq., who has not been wanting in his polite attention towards us, consequently, in communicating your good wishes. And we went together to the Royal Exhibition, where I communicated to him a little of my intelligence extraordinary; and he in return uttered his thoughts respecting when the Town would have occasion to mourn his absence, which would not be these four or five days, and that he would call at 57, Greek Street, in the intermediate space. He was going to visit at the habitation of the Prime Minister, where I, having no pretensions, we on that account agreed to bid farewell.

I cannot sufficiently express my satisfaction, and you believe me, at the great name my son has so deservedly acquired, who is in a manner become the theme of every applauding tongue. But more of this when I shall have the very grateful pleasure of waiting upon you where your

THE MUSICAL INSTRUMENTS USED IN THE VARIOUS CEREMONIES.

(Continued)



Last Friday was addressed, where I hope you will sleep with the most pleasing composure and attended with the most grateful welcome by all.

I am, Rev. dear Sir, ever yours, THOS. LAWRENCE.

I S.—We have no engagement to return for an impertinent enquiry that may be made. I will (may I not?) hope for the favour of seeing you very suddenly. Tom is going this day to drink the health of his Majesty, by invitation, where Sir Joshua will be the toastmaster.

Dr. Kent had at this time (he died the age of seventy-two). He died at the close of 1799, having then completed his eighty-first year. By will he bequeathed his extensive library to Merton College, together with the sum of £300 for its augmentation; also legacies to various public charities, including £50 to the General Hospital at Bath. His monument in Potterne Church, sculptured by Nollekens, stands to the credit of his family. *See my passage in "Dartmoor and its people," as can be brassed his interesting epitaph in Devizes.* — LEWIS C. KILL.

A Suffolk Bygone

That sun-scorched coastal town which has lost to us the ruined nave at Dunwich within recent months, has on the following occasion of supreme importance Mr. W. Ruskin's Estimate of The Churches of England. — The Est., desct'd, Sept. 1st, 1917. The Three Mariners' Inn at Slaughden, which is marked in a recent County map of Aldeburgh, has been demolished

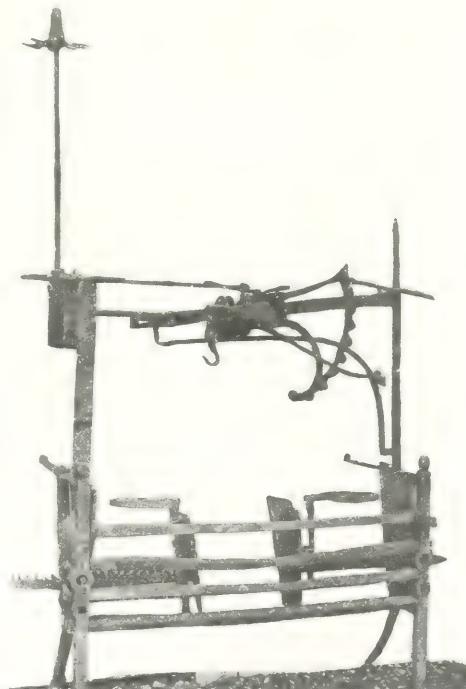
After the encroachments of the sea, it seems it was pulled down January 16th, 1920, the interior of the old stove, sent off. Mr. Charles C. Clarke sends a photograph. The grate is 4 feet 6 inches wide, and retains its crane, together with an iron upright possessing fans which, revolving in the draught of the chimney, caused the

rod to turn the hook over the fire. Slaughden quay figures as a background to Wilkie Collins's novel *V. Vane*, and is also mentioned in *the Pilgrim*, who was born at Aldeburgh in 1754.

THE exhibition of the Royal Amateur Society, of which Queen Alexandra is President, will be held

Exhibition of the Sir George and Lady Cooper, at Royal Amateur 2nd, Grosvenor & late W. tree Society

May 3rd till May 5th, for the benefit of London nursing charities, amongst them being the Queen's Hospital for Children, Hackney Road. The loan exhibits are to consist of china and pottery decorated with paintings of landscapes of country houses in the eighteenth century, specially of Windsor Castle, Old Buckingham House before restoration, and other country seats. There will also be prints of everything concerning women's work in the eighteenth century, such as ladies painting, embroidery, dancing, playing the harp and harpsichord, knitting and spinning, tambour-embroideries, bead-work, lace, satin aprons, work-boxes and étuis fitted, bead-bags, thimbles of Battersea enamel, châtelaines, watch-guards, and Kate Greenaway studies of childhood. A great many interesting exhibits have already been promised, and foremost among these are those by His Majesty the King, the Dowager Marchioness of Bristol, Lady Sligo, Lady Grace Baring, Mrs. Jessop, etc. Besides, there will also be the usual exhibition by the Associates of the Society, consisting of embroidery, jewelery, miniatures, silver work, portraits in black and white, photographs, and Dutch pictures.



A SUFFOLK BYGONE

PHOTOGRAPH BY C. FARLO



The following portraits were exhibited at the Royal Academy, and were more animated than those held during the first weeks of the exhibition. The portrait of the Duke of Wellington, by Sir Thomas Lawrence, was a fine picture, and the portrait of the Duke of Cambridge, by Sir George Hayter, was also good. The portrait of the Duke of Wellington, by Sir Thomas Lawrence, was a fine picture, and the portrait of the Duke of Cambridge, by Sir George Hayter, was also good. The portrait of the Duke of Wellington, by Sir Thomas Lawrence, was a fine picture, and the portrait of the Duke of Cambridge, by Sir George Hayter, was also good.

He also sold a set of six small *A Royal Regiments*, 1 ft. 6 in. wide by 1 ft. 6 in. high, £50. Among the Major J. C. Harford's pictures, removed from Blaise Castle, Bristol, *A Forest Scene*, by Hobhema, 40½ x 62½ in., secured £472 10s.; and a *Portrait of Cardinal Gonzalvi*, panel, 44 x 29½ in., £336. From other sources, Taddeo di Bartolo's panel of the *Virgin and Child, with the Angel Gabriel and Angels*, panel, 2 ft. 10 in. x 1 ft. 10 in., £100; a Spanish *Prostration of the Virgin*, 2 ft. 10 in. x 1 ft. 10 in., £38; and J. B. S. Chardin's canvas of *Still Life*, 12½ x 15½ in., £577 10s. Three portraits by Beechey were Jane, daughter of Henry Roxby, afterwards wife of Thos. Maude, 29½ x 25 in., £1,050; Margaret Roxby, née Sanders, 27 x 22 in., £1,050; and Henry, 1 ft. 10 in. x 1 ft. 10 in., £575. An oil painting of Henry Roxby, of London Bridge and Clapham Rise, in uniform of the London Association of Merchants, signed and dated 1810, £1,050. By F. Gainsborough, *Portrait of the Reverend Mr. Livingstone*, 100 x 124 in., and *Edward, twelfth Earl of Derby*, 20 x 24½ in., were knocked down for £152 5s. and £210 respectively. £157 10s. was bid for a *Hilly River Scene*, by J. Sonje, signed and dated 1675, 39½ x 60½ in.; £210 for a *Nativity*, which originally panel, 1 ft. 10 in. x 1 ft. 10 in., and £150 for a *Triumphal Entry into Jerusalem*, panel, 1 ft. 10 in. x 1 ft. 10 in., by the School of the Siennese.

Mrs. McCalmon's collection of Rowlandson's drawings came up on the 26th, the largest individual sum secured being £1,000 for *Moors Day*, Hertfordshire, 1790, 14 x 11 in. A few sketches by Gainsborough were included in the Fairfax Murray sale a few days later, being

led by *A Valley Scene*, 17½ x 23½ in., which ran up to
the ceiling and covered the entire wall.

There was no item of importance amongst the late Sir E. A. Waterlow's property which came under the hammer at Christie's in February, but, from other sources, Turner's drawing of *Ilfracombe*, $6 \times 9\frac{1}{2}$ in., engraved for the "South Coast" series, totted up £210; Copley Fielding's *Vale of Llangollen*, $14 \frac{1}{2} \times 11$ in., £110; and Walter Foster's *Blenheim Palace*, $14 \frac{1}{2} \times 10$ in., £100. Miscellaneous canvases comprised J. Constable's *Whitstable Beach*, 10×18 in., £210; his *Sunset at East Bergholt*, $8 \frac{1}{2} \times 16$ in., £100; W. Dene's *Saint Peter's Church, Bawburgh*, $14 \frac{1}{2} \times 11$ in., £100; and a pair of *Waterloo* pictures by F. J. H. Herring, $18 \frac{1}{2} \times 13$ in., £100 each. A painting by J. W. Moore, *Lake Coniston*, $35 \times 47\frac{1}{2}$ in., £136 10s.; T. Creswick's *Roadside Inn*, $48\frac{1}{2} \times 72$ in., £104; and E. M. Wimperis' *To the New Forest*, $20 \frac{1}{2} \times 24\frac{1}{2}$ in., £200, were before Meat $23 \times 29\frac{1}{2}$ in., and *Maternal Care*, $23\frac{1}{2} \times 31$ in., both by lesser masters, totalling £1,10s. and £1,05s. respectively.

Three Scenes from the Life of St. Buena Ventura, from the brush of Francisco de Herrera the elder, realised £199 10s. each. They all measured about 91 x 84 in., and formed part of the Earl of Clarendon's collection, whence also came Hopper's *Lady Jane Mildmay*, 29½ x 24½ in., £262 10s. Mr. A. S. Cochran's sporting subjects attracted attention. £525 was bid for a set of three fox-hunting canvases by H. Alken, 17 x 22 in., £150 for *Celebrated Sportsmen* (J. G. Shaddick), by Ben Marshall, 17 x 27 in. F. J. T. M. also sold for £1,000 *Cavorting Incautous*

by J. Pollard, 19 $\frac{1}{2}$ × 29 $\frac{1}{2}$ in.; £501 for *Fox Hunting In Full Cry*, by J. N. Sartorius, 1792, 32 $\frac{1}{2}$ × 55 $\frac{1}{2}$ in.; £653 for another by J. Seymour, 30 $\frac{1}{2}$ × 10 in.; and £1,155 for a set of six fox-hunting scenes (five on panel) by D. Wolstenholme, 13 $\frac{1}{2}$ × 19 $\frac{1}{2}$ in.

Messrs. Foster (of Pall Mall) continued to hold their usual auctions, receiving £90 6s. for *An Interior, with Figures*, of the Dutch school, and 126 guineas for *A Lake Scene*, by Copley Fielding, 1851. The latter was a drawing. February 20th witnessed an important dispersal at Christie's, commencing a miscellaneous series. There were, in this, two canvases by Reynolds: *Mrs. Catherine Trapaud, nee Plaistow*, 30 × 25 in., and *Col. Cyrus Trapaud*, 52nd Foot, 30 × 28 in. The former was in a painted oval, and both are mentioned by Graves and Cronin. The ultimate bids in each case were £1,680 and £609. As a set-off against these figures, G. Romney's *Marchioness Townshend*, 29 $\frac{1}{2}$ × 24 $\frac{1}{2}$ in., soared up to £2,415. An interesting portrait of *A Gentleman*, by A. Key, inscribed "Anno 1592," 43 × 32 in., brought in £567; a *Landscape*, signed and dated by J. van Goyen, 1643, 21 $\frac{1}{2}$ × 24 in., £441; *Portrait of the Artist*, by Rembrandt, 25 $\frac{1}{2}$ × 19 $\frac{1}{2}$ in., £546; *Interior of a Studio*, by J. Ochtervelt, 35 $\frac{1}{2}$ × 26 $\frac{1}{2}$ in., £273; and *A Winter Landscape*, by Avercamp, 15 $\frac{1}{2}$ × 29 in., £273. The six last-mentioned were all panels. To return to the British school: the late Lord Alexander Gordon-Lennox's *Portrait of Charles, third Duke of Richmond, K.G.*, by G. Romney, 31 $\frac{1}{2}$ × 27 in., went for £420. On the other hand, a portrait by the same master, of *David Hartley, M.P.* (engraved by J. Walker, 1784), 49 $\frac{1}{2}$ × 39 $\frac{1}{2}$ in., turned the scale at £3,360. It was "the property of a lady." Mrs. Charles Watson's *William Creech*, by Raeburn, 48 $\frac{1}{2}$ × 38 $\frac{1}{2}$ in., made £588; whilst from another source came the same artist's *Lady Mary Seymour*, oval, 29 × 23 $\frac{1}{2}$ in., £4,200. This portrait, whose original was the belle of the Eglinton tournament, was presented by its author to Alexander Forbes, the animal painter. A couple of interesting family likenesses by J. Russell, each 29 $\frac{1}{2}$ × 24 $\frac{1}{2}$ in., belonged to the Rev. Claud A. H. Russell. That of *Miss Leonora Russell* reached £819, whilst that of *Miss Sophia Russell* netted £420. From yet another possession was a panel, *Portrait Group of a Man and his Wife*, by Th. de Keyser. This picture, which was signed with monogram and dated 1636, measured 44 $\frac{1}{2}$ × 31 in., and found a purchaser at £1,155. The day closed with the late A. D. S. de Vahl's property, principally notable for Franz Hals' *Laughing Boy*, 32 × 25 $\frac{1}{2}$ in., £5,040; J. Ochtervelt's *Duct*, 33 × 29 $\frac{1}{2}$ in., £756; and G. Morland's *Farmer's Return from Shooting*, signed and dated 1792, 40 × 37 $\frac{1}{2}$ in., on which the lot did not descend until £2,415 had been bid.

THE print sales of January and February maintained an even standard throughout. At Sotheby's the popularity of Morland subjects resulted in Engravings and Etchings of £14 10s. for a pair of *Peasants and Pigs* and *A Conversation*, by J. R. Smith. A coloured aquatint by F. Jukes, after Hopper, *The Broken Pitcher*, went for £1,155, but £43 secured *Admiral Duncan*, by J. Ward, after the

same; £25, *Lord Nelson*, by W. Barnard, after L. F. Abbott; £60, *George I.*, by J. C. Le Blon, slightly cut; £34, *Paris and Helen* and *The Judgment of Paris*, by W. W. Ryland, after A. Kauffman; £44, *The Birth of Shakespeare and Shakespeare's Tomb*, by Bartolozzi, after the same; £25, *Infant Toilet*, by A. Cardon, after Bartolozzi; £20, *Cottagers*, by Bartolozzi; £30, *Girl and Kitten* and *Girl and Squirrel*, by the same, after W. Hamilton; £32, *'Tis my Doll and I'll make a Feast*, by C. Knight, after H. Singleton; and £55, *The French Toilet*, by P. W. Tomkins, after C. Ansell. The last eight lots were all printed in colours. An impression of J. R. Smith's engraving of *Earl St. Vincent*, after G. Stuart, netted £42; and, printed in colours, *The Earl of Darlington and his Fox Hounds*, by J. Dean, after B. Marshall; and a set of four aquatints of *Fox Hounds, Harriers, etc.*, by Reeve, after Wolstenholme, realised £79 and £85 respectively. An oval stipple plate, proof, printed in colours, of *Boys at Play*, ran up to £21; *Hesitation*, by and after W. Ward, in brown, totalled one pound less. A fine first state of *Kitty Fisher*, by E. Fisher, after Reynolds, sold for £44; whilst a bid of £120 determined the new owner of Durer's *St. Hubert* (Bartsch 57). The gross figure attained by this auction was nearly £2,250.

At Putti's, a second state of *Countess Grey and her two Children* brought in £84; and a proof before all letters of *Vertumnus and Pomona*, by Bartolozzi, after Copey, in colours, £68 5s.; whilst similar sums procured *Breaking Cover*, by W. Ward, after H. B. Chalon, and *L'Optique*, by F. Cazenave, after Boilly, both in colours. A brilliant impression in colours of *A Man standing in a Landscape, behind Greyhound and young Deer, with hat and gun on his left*, proof before artist's and engraver's name ("London, pub. Oct. 16th, 1804, by G. Stubbs, No. 24, Somerset Street, Portman Square"), realised £42.

Lack of space forbids more than a passing glance at the modern etchings sold at Sotheby's. W. Strang's set of twelve illustrations to the *Kite of the Ancient Mariner* made £155. Sir F. Seymour Haden's works were headed by a fine second state, unsigned, of his *Sunset in Ireland*, £105; C. Meryon by a very fine fourth state (the second according to Wedmore) of *L'Abside de Notre-Dame*, on white paper, £210; D. Y. Cameron by a first state, before lengthening of reflection in water, of *Palazzo Dario*, £95; and A. Zorn by *Vicke*, £80.

SOTHEBY'S glass sales show no falling off, and much more space than we can command might easily be devoted to the consideration of them. Mr. Glass

G. Crawley, whose property opened the January 28th sale, had two wine-glasses, with double-knopped baluster stems, folded feet, and plain bowls, 8 and 10 in. high. These, together with a goblet with plain bowl, baluster stem, collar and tear-knob, and folded foot, 8 in., secured £100. A boat-shaped Waterford bowl, cut in festoons and with serrated edge, 14 $\frac{1}{2}$ × 7 $\frac{1}{2}$ in., fetched £60; a ditto circular bowl, cut in festoons, etc., 11 in. diam., £76; four candlesticks, 8 $\frac{1}{2}$ in., £115; a Jacobite wine-glass, inscribed "Success to the Society," 5 $\frac{1}{2}$ in., £78; whilst from another source a pair of tapersticks, 6 in.,

There is a wide range between classes with straight-sided, elongated in later species in white, double opercular twist stems and plain feet, all more or less similar, £340. The total length of the largest of the class was 12.5 m.

In the N.W. side-lot (part of lot 1) there were no major discoveries, but a period of great trading interest. An old Worcester desecrator, gold-encrusted mark, of 3d price, was known to have been sold in 1744-5, whereas its original owner, George Birkbeck, of 30, price 1s. A pair of few pieces of 'Wheat-Cove' and 'Woooward', told me, went for £100 each. These were at Christie's. In Leekster Square, Puttick received £175 for a Ming famille-verte jar, 9 in. high; £168 for a pair of Yung-Cheng famille-rose saucer dishes, 10 in. diam.; £189 for a set of three Kien-Lung famille-rose pearl-shaped vases and covers, and two beakers, 9*q* and 11*q* in. high. Removed from Charlton House, Kent, a portion of the Maryon-Wilson collection came to King Street in February. A pair of Nanking ov. form, 18 in. high, found a buyer at £150. Pairs of Kang-Hsi famille-verte vases and covers, 10 in. high, £609, 20*q* in. high, £325 10*s.*; and a Kien-Lung famille-rose cistern, 23 in. diam., £451 10*s.*, were also in evidence; as was a pair of Chelsea bottles, modelled with satyrs' heads, 9*q* in. high, £115 10*s.*

At one of Mr. Dowell's Edinburgh sales, a Worcester dessert service of between 40 and 50 pieces fetched £84.

Mr. H. W. Bruton's Worcester went well at Christie's on February 17th. A tea service of nearly 40 pieces realised £157 10s.; a jug, 9 in. high, £147; and three cover vases in the Oriental taste, 3½ and 4½ in., £176. A pair of Chelsea figures of a lady and gentleman seated on tree-stumps, by Rouylliac, 10½ in., made £126; a pair of Bow candlesticks, with a boy and girl in arbours, 8½ in. high, £52 10s.; a Bow group of a harlequin and columbine, 8½ in., £50 8s.; and three Bow groups of Earth, Air, and Water, 9½ in., £115 10s. The three last-mentioned are illustrated in Litchfield's *Pottery and Porcelain*. From other cabinets came a pair of Bow figures of a boy and girl, 10½ in. high, £94 10s.; four Chelsea figures of "The Senses," 10 in., £350 15s.; a pair of Chelsea vases and covers, 10½ in. high, £199 10s.; an old Worcester jug, 9 in., £178 10s.; a Vincennes rosewater ewer and dish, £190 10s.; and a pair of Kien-Lung eggshell dishes, 7½ in. diam., £192 10s.

Over of the many silver sales held at Christie's within recent months, few have been more diversely entertain- ing than that on February 23rd, when Silver

Silver F. M. the Right Hon. Lord Methuen's family plate came under the hammer. The most important item was undoubtedly a magnificent cup and cover of English workmanship, dating from the middle of the fifteenth century. This superb relic, which is the earliest article of its kind yet auctioned in King Street, was made of silver-gilt and rock-crystal. The bowl was hemispherical, and had a slightly ridged cover surmounted by a crystal ball and a silver-gilt serpent emblematic of eternity.

The stem, formed of an octagonal rock-crystal column encircled by a silver-gilt band, rose from a foot of the latter material, with four small scrolls in high relief. The following inscriptions appeared round the bowl, cover, and foot in contemporary lettering:

THE FAIR FIELD THE VAST FOREST IN
THE VALLEY OF THE PAN-
AMERICAN HIGHWAY AT CORDOBA
THE LANDSCAPE THAT YOU HAVE BEEN
SEEING
MAYBE THE RICHEST AND MOST
INTERESTING ON EARTH THE LANDSCAPE
LOVED BY CAVES KEEPSAKE
LA SALLE GRACE MOUNTAIN HIDEAWAY
ONE OF THE MOST BEAUTIFUL PLACES IN

Inside the bowl is engraved the sacred monogram in a circular medallion, whilst the band round the crystal stem was inscribed probably during the sixteenth century the statement, EX. DONO. GD.—E.B.M.. The cup stood 7 in. high, and bore the maker's mark "Vh" in a plain shield. The highest bid made for it was one of £3,300. Sold by the oz., a pair of chased cups and covers, 15½ in. high, by Phil. Rolles, 1714 27 oz. 5 dwt., secured 210s.; three plain octagonal casters, by Lewis Mettayer, 1714 41 oz. 7 dwt. 340s.; a dessert service of 16 pieces, same maker and date 383 oz. 275s.; 12 three-pronged table-forks, by Geo. Lambe, 1714 29 oz. 195s.; and 24 dessert-forks, similar, by William Spring, 1714 30 oz. 31 dwt. 60s. All these were gilt and bore the royal arms or garter motto, and cypher of George I. A silver gilt rosewater ewer, 12 in. high, by Pierre Harache, 1703 69 oz. 14 dwt., made 180s. per oz., and a dessert service, engraved with the Methuen arms, by John Gibbons and Andrew Moore, 1 oz. 38 pieces 65s. 0^d. 141s.

With comparatively few exceptions, the furniture auctions have not been dignified by many outstanding prices. At King Street, £462 purchased Furniture a Sheraton marqueterie commode, 42 in. wide, inlaid with the arms of the Hon. Thos. Villiers, first Earl of Clarendon, and his wife Charlotte, daughter of the third Earl of Essex; £282, a William III. marqueterie table, 36 in. wide; and £304 10s., 14 Hepplewhite mahogany chairs, carved with wheat-ears and inlaid in satinwood. Mr. A. S. Cochrane's Chippendale mahogany four-poster went for £546, and his cabinet of the same period, 8 ft. 9 in. high, 5 ft. 6 in. wide, for £336.

A fine William and Mary red lacquer four-fold screen, 76 in. high, made £147 at Puttick and Simpson's, whilst a Queen Anne walnut bookcase, 42 in. wide, fetched £115 10s.; and a Louis XV. parqueterie bureau, 35 in. wide, £110.

A very rare type of sampler, *circa* 1635, secured £86 at Sotheby's. It measured 22 in. long, and had seven broad bands, seven narrower bands, and a row of letters at the end. The first two bands consist of conventional designs; the third, of four small figures, partly of stump-work, with vases of flowers; the remainder of various forms of stitchery.



THE history of art is, all too often, a record of ill-requited talent. Strange to say, the fallacy still persists in suburbia that an artist is always an irresponsible, happy-go-lucky individual: a Bohemian to be tolerated with the smug, self-conscious smile of patronage. This notion is fundamentally and cruelly unsound. Quite a number of really clever men, let alone geniuses, have had hard struggles in the exercise of professions which levy the heaviest tax on the mental capacities of their followers. The advent of age and possibly disease, leaves many in straitened circumstances. Others die in the sad knowledge that their wives and dependants are poorly provided for. This is where the Artists' General Benevolent Fund fulfils a benign office, and one visited the exhibition of selected water-colours of the English school at Messrs. Thos. Agnew & Sons' (43, Old Bond Street) with the more pleasure, since it was held in aid of the most deserving institution of its kind. That the collection was important was evident from the presence of no less than 36 drawings by Turner, who was one of the founders of the fund. These ranged from the master's early period to within about a decade of his death. To the former belonged *Bishop Islip's Chapel, Westminster Abbey* (1796), a meticulous and carefully considered composition, bearing the inscription "William Turner, Natus 1775," on one of the flagstones in the foreground. Very interesting, too, was his *Hafod: Cardiganshire*; like nothing so much as an architectural elevation with a scenic fore and back-ground. A contemplation of this water-colour brought home very forcibly to the spectator the vastness and versatility of Turner's genius. That he should have cast adrift from the shackles of his youthful influences, and become the giant he did, is one of the most remarkable chapters in the tale of painting. Valuable relics as are these first efforts of a master spirit struggling into being, they did not serve to mask the superior merits of his more advanced work at Messrs. Agnew's. A goodly proportion was familiar through the engravings in the "England and Wales" series

Bolton: A. 1795. Wharfedale. Ian aster, from the Aqueduct. *Mummers' Abby. Viarmont. Nelson's Monument. Oxford. Christchurch College; and Bedford;* from the "Keepsake," 1832 (*Marly-sur-Saone, near Paris*); from "Views in India," 1836-8 (*Valley of the Dhoon, Himalayas*); and *View in the Himalayas from Lyne or Marmo*, from

the "South Coast" series (*Dover, from Shakespeare's Cliff*); from "Scott's Prose Works" (*New Abbey, near Dumfries*); from his "Life of Napoleon" (*Napoleon on board the Bellerophon*, and transcripts of Provincial Antiquities of Scotland") (*Borthwick Castle; High Street, Edinburgh; Crichton Castle; Grassmarket, Edinburgh; Linlithgow Palace; Edinburgh from Carlton Hill; Hawthornden; and Tantallon Castle*). The eight last-named drawings, known as the "Abbotsford Turners," were enclosed in a single frame fashioned by Tom Purdy from an oak felled on the Abbotsford estate, while Turner was there in 1818. A very entrancing item was the *Dawn: After Wreck*—a dog howling on the marge of a calming sea—a subject which Ruskin sketched for a proposed work on *The Sea*, the plate being scraped afterwards by Lupton. *Zurich* 1842 and *Lucerne: Moonlight* (1843) revealed the wizard of harmonies and atmospheric tones in the plenitude of his powers. A more congenial occupation than studying these cannot be imagined, but it is necessary to turn to a large study by "poor Tom," as Turner loved to call him—*Gisburne Abbey*, signed and dated "Girtin, 1801." Numerous other works cannot be more than briefly mentioned, comprising a panoramic *Bray-on-Thames*, by P. de Wint; some seven slight sketches in sanguine, chalk, and charcoal, by Gainsborough; an important T. S. Boys; and examples from the hands of Copley Fielding, David Cox, T. Malton, Julius Caesar Ibbetson, J. R. Cozens, A. W. Hunt, Birket Foster, J. Varley, Claude Lorrain, Clarkson Stanfield, Paul Sandby, E. M. Wimperis, and the elder Pugin. The figure subjects included drawings by Pinwell, E. J. Gregory, and a couple of not very inspiring specimens by Rossetti. A charcoal and sanguine sketch, *Portrait of the Artist*, by Hoppner, a sympathetic full-length seated likeness of *Mrs. Robinson (Perdita)*, by R. Cosway, some typical Downmans and William Hamiltons, with pastel by T. Hickey of *Mrs. Harding*, contributed their quota towards a thoroughly interesting and informative exhibition.

THE first two months of 1920 saw a couple of well-known academicians cut away by the sweeping scythe.

Obituaries The late Alfred Parsons, who was born in 1847, was a son of the late Joshua Parsons. Some of his early years were spent in the Savings Bank Department of the Post Office, and it was

He was the top painter in the country at that time, and he was elected an Associate member of the Royal Water Colour Society in 1912, and a full member in 1914. He painted *All Things Gay*, which was purchased by the Chantrey Bequest for £400; whilst he was elected an Associate member of the Royal Society of Painter in Water Colours in 1914, and a full member in 1916. He was elected President in 1914. Although a landscape painter of the first rank, his temperament, much of it most enduring expression found vent through the vehicle of black-and-white. In this connection, his charming illustrations to *She Stoops to Conquer* and other books, in collaboration with the late E. A. Abbey, will be remembered specially.

The late Andrew Carrick Gow was born in 1848, becoming, like his father, the late James Gow, who exhibited at the R. A., a very successful exponent of the subjects of the popular variety. Mr. A. C. Gow studied at Heatherley's, achieving his first step in the art world with his election to the Royal Institute of Painters in Water Colours in 1871. In 1874 he became a member of the Royal Society of Painter in Water Colours, and the portrait of Queen Victoria, of Edward VII, was responsible for his elevation to A.R.A. in 1891. He was elected a member of the Royal Academy under the terms of the Chantrey Bequest. In 1890 he was made a Royal Academician. He was also a member of the Royal Society of Miniature Painters, and a member of the Royal Society of British Artists. He had a studio at 10 Grosvenor Gardens, London, and as these, he executed panels for the Houses of Parliament and the Royal Exchange. He became Keeper of the Royal Academy in 1911, and held that position until his sudden decease on February 1st.

The demise on Shrove Tuesday of Mr. James Faed, junior, in his 64th year, severed a link with a well-known family of artists. The son of the engraver, James Faed, he had for uncles Thomas Faed, R.A., and John Faed, R.S.A. The late Mr. James Faed, junior, was a landscape painter and an intermittent exhibitor at Burlington House, and a member of the Royal Society of Painter-

SINCE the notice of this display in our March issue
of the *Modern Society*, we have been made that the
Portrait Painter: ordinary canvases, of which we
doubted the sincerity, are deliberately
and skilfully painted to be hung in
the galleries of the Royal Academy
and elsewhere, and to be sold at
high prices.

long year. By and after dinner, a plate of *Bass* or *Cod's* Filler, the *gros*, took us all to see in the costumes of 1818, and Mr. Snodgrass appeared to have wandered into *A View of the New Hungerford Market*, by J. Harris, after C. Fowler. *Margate*, as engraved by T. Sutherland, after T. H. Shepherd and J. R. Smith, looked almost as lively as Pitcairn Island. No less amusing, and decidedly more inspiring than many modern war pictures, were the *Boarding by a Man-of-War's Boats*, by John Heaviside Clark, 1813, and a terrific rendering of the destruction of the bridge at the *Battle of Leipzig*, by J. Walker, after J. A. Atkinson (1817). Despite their penny-plain, twopence-coloured propensities, these evinced a sense of decorative composition that most of our advanced leaders might sigh for in vain.

A FINE oil painting on canvas, recently exhibited at the Royal Academy, covering the Artists' Society and the Langham Sketching Club, is required to convince an outsider that Egyptian mummy-cases and Gothic panels shelter in the shadow of that piece of paltry pseudo-classicism at the northern extremity of Regent Street. Yet such, and many other curiosities to boot, may be found at No. 1, Langham Chambers, where a view of members' studies was held in February. The Artists' Society was founded ninety years ago; the Sketching Club some eight years later, but the fine old body betrays no signs of falling from its sphere of practical utility. Mr. James Clark was the author of some of the most telling items in the exhibition. His little oil painting called *The Pirate* was as fine a piece of luscious colour and masterly handling as he has accomplished of late years. It was possible to gauge accurately the merits of this work, since other members gave the individual renderings of the identical composition. Mr. Clark's canvas not only led the van, but the subject had been improved by his judiciously discarding the conventional background for a less theatrical setting. The result was that no melodramatic figure scowled out of the frame, but a very realistic buccaneer, stripped to the waist, relieved against the white beach and blue water of some South Sea shore. Very alluring in its slight, translucent way was Mr. A. B. Simpson's little sonnet on some Grecian glade, and Mr. Allan Davidson's sculptor's studio with its delicate easiness of treatment of the nude model. Mr. W. F. Meason's water-colours of rural incidents were instinct with feeling and dexterity, and Mr. Monk's racecourse puls'd with kaleidoscopic life. Mr. Gilbert's squarely modelled head of a man should also be selected for praise.

MR. AUGUSTUS E. JOHN's principal asset is a power of characterisation which, in its way, is unique at the present day. He is a painter of such undoubted ability that he has come to be regarded as one of the most important English artists of his generation. At the same time, it must be conceded by any unprejudiced observer that Mr. John at his best is very different from Mr. John at his worst. Despite his mastery

over his medium, his dexterous directness and commanding personality, he has failings, not the least among which are an imperfect appreciation of "quality" and a distinct tendency towards pictorial affectation. A fair proportion of his canvases convey the impression that the artist wishes to remind himself how clever he is. In a man of Mr. John's position, the latter is pardonable, although a more restrained expressional mode might be welcomed. To put it crudely, he is the greatest exponent of the art of caricature in oils that has yet ascended the stage. That hackneyed but expressive studio phrase about "dragging the soul out of a sitter" is particularly true of Chelsea's latest sage. For these reasons, the exhibition held at the Alpine Club Gallery (Mill Street, Conduit Street), under the direction of the Chenil Galleries (Chelsea), necessitated a process of mental sifting before its component parts could be separated into categories. Many of the items compelled admiration by their almost uncanny likeness to life, to say nothing of their forcible technique. One of the pictures bearing the *Canadian Solider* title (No. 11), a *Canadian Scot*, and the striking portrait of *Lord Fisher of Kilverstone*, recall themselves to the mind's-eye as examples. The last-named was notably virile, the daring delineation of a hand by straight strokes of the brush being remarkable. The portrait of *Dr. Campbell McClure* succeeded admirably in its treatment of the khaki uniform: a difficult piece of representation, as any artist will agree. But the head was altogether less happy, whilst the practice of producing a too prominent background—a bad fault not unknown to Mr. John—was anything but commendable. Subtle handling dignified the portrayals of *La Duchesse de Gramont*, *A Boy*, and *The Philosopher in Contemplation* (G.B.S., suspiciously somnolent); but *La Veillouse*, a sort of second-hand *Mona Lisa*, was beside the mark, having little or nothing to commend it.

MR. FRANK BRANGWYN'S preface to the catalogue of works shown at the Eldar Gallery (40, Great Marlborough Street) was a fulsome appreciation of *Modern Pastels* the possibilities of pastel. He pointed out that this medium is not nearly so fragile as is generally supposed, whilst its freshness is easily preserved with proper treatment. "Pastel," we read, "unlike oil-paint, does not darken in tone, and, unlike water-colour, does not fade. Oil-paint eventually cracks and peels from the canvas. Pastel is unable to crack, being ground into innumerable fragments. Water-colour is affected by damp or change of temperature. Pastel is also affected by damp, but is most amenable to treatment, and, if injured by damp or accident, it is the easiest medium to repair." On the other hand, it might have been added that pastel will rub when in a perfectly dry condition, in which respect both oil and water-colour have the advantage. One would hardly presume to quibble over any statement made on the strength of Mr. Brangwyn's authority, but it is impossible to forbear pointing out that very much depends on the depth of the term "proper treatment." Given proper treatment, any chemically correct oil painting might last a thousand years, but would the same degree of proper treatment preserve an average pastel? Mr. Brangwyn's

own contribution to the collection was *The Metal Workers*, a fine subject, full of possibilities, which, nevertheless, were but imperfectly realised. A drawing of a young woman spying *At the Keyhole* confessed Charles Conder in a weak moment, since the poor draughtsmanship was not counterbalanced by any charm of conception. Mr. Augustus John sent *A Rustic Idyll*, two Millet-like peasants in the act of embracing. The *tout ensemble*, however, was somewhat trivial, a remark equally veracious of Albert Moore's *Wind-blown Blossoms*. The main attraction of the exhibition lay in Mr. Leonard Richmond's views, which, if more reminiscent of theatrical landscape than of the real thing, were often sentient and harmonious. Staccato notes of brilliant colour played on the trees in his *Home of the Fairies*, whereas *The Bridge* was instinct with contrasts of cool green water and distant sunlit foliage. An admirable cloud effect was the motive of his *Borrow Hill*, and atmospheric distances of the *Paradise, near London*.

It is difficult to find any artistic interest in the average boot or shoe of to-day; it is an article at once useful and banal. That Mr. William Nicholson Pictures at the Goupil Gallery knows otherwise, and, what is more, forces his audience to agree with him, only goes to prove that his ability is as keen as ever it was. He had at the Goupil Gallery (5, Regent Street), a small canvas called *Les Souliers Rouges*. The composition was concerned with a pair of dancing shoes dangling from a littered shelf. The subject itself is almost noxious in its mundanity, but mark what Mr. Nicholson did with it: how carefully his eyes have noted the values and the sweet, placid tones; how, to give it interest, he has thrown in a couple of tiny mice on the shelf. Subtlety of handling is the secret of Mr. Nicholson's success, and subtlety of an advanced order was paramount in two other studies, both of lesser lares—one, a *Silver Box*; the other, *The Glass Bowl*. The former was possibly the pick of the entire exhibition. A few landscapes, boldly handled, were also contributed by the same artist. Amongst them is *The Foresore, Canaletto*—an arresting but rather over-conventionalised composition, with a smack of Whistler about it. Close to this is hung Mr. Walter Greaves's *Hammersmith Bridge on Boat Race Day*, which, even if its figures resembled so many marionettes, had at least the merit of an idea behind it. This work was included "by special request," thus affording an opportunity for re-examination. Mr. Walter Sickert's sketches of *Mushrooms* and *Requefort* looked very coarse and contrasted very poorly with Mr. Nicholson's "still-lifes." At the same time, praise must be given to his impression of *La Rue Aguado, Dieppe*, which was full of light and life. Mr. P. Wilson Steer's *Knaresborough* appeared heavy by comparison, and even the downright handling of Mr. James Pryde's *Classical Landscape* did not save it from seeming pseudo-antique. A number of Eastern scenes by Messrs. Sydney and Richard Carline were grouped together. These were made in intervals of noting aerial activities on behalf of the Imperial War Museum. If it be added that they are very much on a par with the tastes of the Museum's

in front, little more need be said save that the topographical sketches are at their best, and that the figure groups are beginning to improve.

At the Leicester exhibition (see our report, Mr. James L. Henry had assembled a small collection of his own work, which can be accepted as an epitome of his work during the past thirty years. It may have been a matter of personal preference on the part of the artist, but some of the earlier pictures, such as *In London or Hove True*, seemed to bear a certain implicitness and tone not always present in the other exhibits, although the majority of the latter is concerned with deeper problems of light. The more recent canvases errred most frequently in a certain shallowness of coloration. The term may be scarcely applicable in an ordinary sense, but "prolixity" is the most fitting index to Mr. Charles Ginner's drawings. He sees buildings, streets, land, or water in myriad irritating details, and is so absorbed by the contemplation that he misses the ensemble.

THE March exhibition at the Macrae Gallery (95, Regent Street) confined its scope to the activities of two ladies, the one seeking expression through the medium of oils, the other by pencil and water-colour. The former, Miss Evelyn Woodroffe-Hicks, revelled in luscious colour and bravura brushwork. If her style tends to be lyrical, it is pleasantly so. Nowhere did she appear to such advantage as in her impression of *Birchington from the Marshes*, which brought a breath of the breezy Kentish coast to town. Fatly painted, just sufficiently generalised, and harmoniously toned, this little canvas was essentially satisfying in effect. It is not assuming too much to hazard the opinion that the limning of Birchington was very largely a labour of love to the artist. *Menil sur le Rives Flèches*, 1916, was a creditable attempt to produce a nocturne, which, by its very subtlety and elusiveness, is a heavily handicapped task. On the other hand, mystery was not the métier of Miss Violet Eustace, whose tinted drawings were more or less literal transcripts of buildings on both sides of the Channel.

THE standing popularity of Fantin Latour's visionary compositions render any examples of his art acceptable to the gallery-going public. The Other Exhibitions latest exhibition of his work was held at Walker's Galleries (118, New Bond Street), and consisted entirely of lithographs, many bearing dedicatory inscriptions from Latour's hand. The collection was both large and varied, and all the plates appeared to be excellent impressions. The Hampstead Art Gallery (345, Finchley Road) displayed a series of drawings by Miss Frances Hodgkins: fluxed water-colours, very "wet" and rather turbulent. *The Pageant* was not calculated to demand and deserve a clear, true, or decorative perception; but the majority of exhibits had too much of an

air of being thrown off in the heat of the moment to be satisfactory, whilst one, *The Grandmother*, did not fall far short of caricature. The original illustrations to *Photograms for Your Library* were put on view at the Camera Club (17, John Street, Adelphi). The collection, which represents the cream of the world's pictorial photography, will be sent en bloc to various English centres. The Spring Loan Exhibition, held at the Corporation Art Gallery, Derby, included 23 pictures, lent by the Trustees of the Tate Gallery, and Wright's of Derby. *Experiment with the Air Pump* from the National Gallery. Five portraits by the same artist were also contributed from various sources, affording an interesting commentary on the five works already in the permanent collection. A number of interesting examples of the British and French schools were shown by the Rev. Norman Bennett and Mr. A. C. Chandos-Pole. An exhibition of contemporary British art will be held here during April and May. *Types of the British Army*, as delineated by the Hon. John R. L. French, were placed on view at Robinson's Gallery (10, Grafton Street, W. 1). As records they were desirable, whilst they were not lacking in technical ability. The Hon. John French's handling of water-colour is pleasantly free, and, given a greater firmness of intention, should carry him still further than he has yet attained. Lt. James F. Scott, A.R.B.A. Official Artist to the A.I.F., placed a number of his more personal effusions on view at the Burlington Gallery (15, Green Street, Leicester Square). The majority of these were fantasias on classical themes. Indeed, it were not amiss to style them extravaganzas of an ephemeral character. This was to be regretted, since the artist possesses talents of a more advanced order, as was evident from some capable Langham sketches, and a deft little impression of *King William Bridge, Adelaide*. The first English exhibition of the Society of Australian Artists is being held at the Burlington Gallery during April, and works by Messrs. Gerard van Vliet and I. W. Brooks in May. Water-colour landscape, by Mr. Alfred H. Hart, F.R.I.B.A., occupied part of Walker's Galleries (118, New Bond Street). His shadows errred now and again on the black side, whilst his foregrounds were not so strong as might be desired; but Mr. Hart displayed considerable merit in his treatment of comprehensive panoramas. His *Dorsetshire Village* was notably final and realistic. To Dorset also had fled Mr. W. W. Collins, R.I., in search of picturesque corners to suit his taste, and a remarkably interesting series of old-world habitations did he come across during his rambles. His water-colours, rich and full-bodied in tone, were perhaps a trifle monotonous shown en bloc, but his *Cottages in Stoborough* stood the test remarkably well. It was certainly the most successful drawing in the room.

MR. H. R. HARMER of 6, 7, and 8, Old Bond Street exhibited an item of piquant philatelic interest in a unique collection of Lettland postage stamps. Lettland Postage Stamps As soon as the Letts established their republic after the Allied occupation of Riga in 1918, they set to work to form a postal system,



ABRAHAMS SACRIFICE

BY GIOVANNI BATTISTA PIAZZETTA

In the State Gallery of H.H. the Maharaja Gaekwar of Baroda, G.C.S.I.

Current Art Notes

but owing to the dearth of paper, large quantities of captured German war maps were utilised in the production of their stamps. 228 stamps were printed on the back of each ordnance map, more than 70 different maps being included in Mr. Harmer's collection.

THE average connoisseur's besetting sin is the rapid accumulation of more books than his shelves can accommodate. In addition to rare editions The Bookcase Question there are numerous works of reference which no collector can possibly be without. The enthusiast buys all these and a few more; he takes them home, providing an additional cause of worry to the careful housewife. One day the enthusiast awakens to the solemn fact that his Chaffers has been mislaid, and that the cat has sharpened its claws on the binding of the first folio. Then he determines to add some shelves to his bookcase, discovering in a flash the merits of the sectional variety which can be built up, bit by bit, to suit current requirements. An excellent type of sectional bookcase is Minty's "Oxford 'Varsity," hailing from 44 and 45, High Street, Oxford. The sections are made in mahogany and oak, plain or inlaid, and have a standardised width of 35 inches. They are neatly finished, and can be obtained with or without glass doors (made to open outwards), according to the class of books which they are intended to house.

ANOTHER very successful exhibition—that of the work of Mr. Oleffe—has been held at the Galeries Georges Giroux. Mr. Oleffe is one of our Brussels Art Notes most individual colourists; a man who *feels* how to use black, in large splashes or in filmy outlines, to enhance his delicate and refined harmonies of pale, iridescent hues. He is a painter of outdoor life, representing on large canvases women and children peacefully enjoying their leisure in lovely gardens, among the trees and the flowers. The wee ones are playing about, pink, white, fair, partly in the sun and partly in the deep green shade that falls from the foliage, reflections being spread all over the picture. The Brussels Gallery has just purchased one of these large elaborate works. Mr. Oleffe was not yet represented in our "Musée Moderne," and he is just coming to that age when such a consecration happens in due time. The painter never falls into those creamy, insipid harmonies intended for a pastry-shop's decoration. He remains strong, though refined and always unforeseen, in his most delicate works. Mr. Oleffe's rare personality has been put in a bright light for the first time by this exhibition, which proved to be extremely successful in every way.

Immediately after Mr. Oleffe's work the G.G.G. displayed a huge collection of sculptures and drawings by Mr. Victor Rousseau, who lived in London all during the war, and brought back from England a marvellous crop of fresh treasures. A thought materialised in rhythmic shape is to be understood, or, better, is to be "felt," in every work carried out by Mr. Rousseau. He never shows a beautiful but empty form like so many sculptors are accustomed to do. Even in his busts the moral life and the

deep and secret nature of each of his models is brought forward. When he represents Eugène Ysaye he points out that the genial violinist is a kind of demi-god, an impersonation of music, and one is bound to think, not only that one sees Ysaye, but at the same time a grandson of Beethoven, whose face reflects *la joie Dyonisiaque et l'allégresse de la vie*. In the portrait of Armene ter Ohanian, the tiny Persian dancer, there is a wonderfully mixed expression of voluptuousness and torment. The closed eyes with their long eyelashes, the shivering lips, are life itself, with all the human trouble of love and pain. The portrait of Madame Rousseau is secret and dignified as a wise, thoughtful matron may look like. Lady Diana Duff Cooper is represented in the adorable perfection of her external youthful appearance, a Greek goddess who has lived in London in the brightest mundanity; and there are other busts of men, women, children, all striking by the clever and thoughtful interpretation of their own individuality. But Mr. Rousseau, besides the series of his busts, is exhibiting many other masterpieces. There is a bronze called *L'effroi de la guerre*, quite different to what we are accustomed to see under Mr. Rousseau's signature—an impersonation of terror and wildness; a powerful and rough work. And many groups of statuettes of the most refined and delicate perfection, some like modern "Tanagras," others quite modern in their style, interpretation, and technique. A showcase containing a series of dried clay figurines appeals more than anything else to the public. They look marvellously precious and rare, although they are only carried out in plain earth. On the walls are exhibited many beautiful drawings and sketches. Sometimes Mr. Rousseau creates a masterpiece of deep intellectual significance with mere pen-and-ink. Many of his drawings are supposed to be first ideas for sculptures—remembrances of a gesture or an attitude, a silhouette or a head of striking proportion or shape. Nothing is more instructive and revealing of an artist's mind than those cursory notes explaining the works that came after or are ready to come.—P. L.

AN interesting portrait in the Museo Capitolino at Rome, hitherto attributed to the Venetian school, and Art Notes from representing a profile portrait of an Italy elderly man in the costume of the Quattrocento, has been lately attributed by Cav. Adolfo Venturi to the fine painter and medallist of that century, Vittore Pisano, generally known as Pisanello. We are fortunate in possessing two of Pisanello's paintings in our National Gallery, the *S. Anthony and S. George*, which came there from Ferrara, and Lord Ashburnham's noble *Vision of S. Hubert*, which displays this artist in his full power as one of the greatest animal painters the world has seen. In connection with this profile portrait at Rome, Cav. Venturi alludes to the famous profile figure of the princess in Pisanello's fresco of *S. George* in the Pellegrini Chapel of Santa Anastasia at Verona, but compares it more directly with that of Leonello d'Este, Lord of Ferrara, which has points of similarity in the treatment of the drapery. Keeping still in view the paintings just mentioned

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of the name and prince of a certain edition, and the size of our London Calves, the famous French carvers, have a portrait of the Thomas Garter, in which the energy of the colouring and the impetuosity of the scheme of colour, to belong to the youth of this "prince of mediaeval."

I regret very much to report from the Secretary of the Twelfth International Exhibition of Art of the City of Vienna, that I am obliged to inform readers of a previous issue, is due to open on April 15th next, that, after considerable correspondence, it has been found impossible to arrange on this occasion for the participation of British artists in this important world exhibition. Those who, in previous exhibitions, have visited the delightful little British pavilion, in its secluded corner of the "Giardini," and seen, with pardonable pride, our Union Jack flying over the entrance, will, I feel sure, like myself, regret considerably the loss on us all, over the year to a group of painters, sculptors, and engravers from the United States of America. I am not, of course, aware of the reasons which may have made our participation this time impossible: I only here chronicle what must, in any case, be considered not alone an artistic, but even to some extent a political, loss to England and the Empire.

In the great days of the Italian Renaissance the School of Ferrara, forming a natural centre for all the art of Emilia, was one of the most individual and attractive in Italy, from the days of rugged old Cosimo Tura, its true founder working about 1450, to the death of that delightful master, Benvenuto Tisi da Garofalo, whom I have called elsewhere "the last of the great School of Ferrara," in 1559. It is interesting to note how modern Italian art seems to group itself instinctively under the old local divisions; and the present artists of Ferrara, coming together in the Societa Benvenuto Tisi da Garofalo for the advancement of the Fine Arts in Ferrara, have been organising for the early part of this year the first exhibition of their Society. When we consider that from Ferrara come such artists as Montesi, Boldini, and Martelli, as well as Cesare Laurenti, now established in Venice, and that fine imaginative painter Gaetano Previati, whose work in art teaching has kept him for many years domiciled in Milan, we realise that this exhibition should prove of really original interest, and not unworthy of the tradition of those old court painters of the House of Este. The neighbouring centre of Bologna is fortunate in possessing an experienced and energetic Director in Count Maliguzzi Valeri, who has lately organised in the upper rooms of the Pinacoteca a collection of the engravings of Durer, Rembrandt, Lucas van Leyden, and Callot, the creator of the series of *"The Martyrdom of St. Peter."*

HAVING acquired the Whiteley Tolson, Hamilton Clements, and A. R. Macdonald collections of porcelain and pottery, Mr. Albert Amor (31 and Exhibition of 32, St. James's Street) placed them *Perf. Fair* all on view together, with the result that a truly magnificent accumulation of picked ceramics met the eye. It was very strong in Chelsea. A most important item was an intricate, and possibly unique, group

of *Perseus rescuing Andromeda*, bearing the red anchor mark, whilst a smaller, but very delicately modelled, group of *Leda, the Swan, and Cupid*, a dignified figure of the first Earl Camden, and an early group of *Two Boys struggling with a Fish*, were all remarkable in their various manners. The two last-named bore the anchor in gold. Nor must a very unusual, if not unique, pair of Chelsea vases, surrounded by three small figures, be overlooked. A fine case of Bow figures, and a varied assortment of birds from different localities, also demanded close inspection. All the principal English factories were represented, whilst amongst the continental products, a little Fulda figure of a man was conspicuous.

It was a happy thought to permanently associate the name of the late Edward Hazell Vicars with a useful work

The Edward Hazell Vicars Memorial Fund
in which he was greatly interested and which he founded and endowed. The Edward Hazell Vicars Memorial Fund refers to the work of the Fine Art

Provident Institution, a society which has now been in existence for many years, and has done excellent service in providing against the vicissitudes of fortune suffered by art dealers and their assistants. Mr. Vicars joined the institution in 1911, when there were only 109 members, and it was largely owing to his energy and enthusiasm that the membership had increased to 280 at the time of his death. It has been decided to raise a memorial to Mr. Vicars in the form of a fund to supplement the grants which are made to the members of the Institution when in need, and to the widows and orphans of those who have died in poor circumstances. Already nearly £2,000 has been raised, but it is hoped to substantially increase this amount before the fund is closed. No better or more appropriate way of perpetuating the memory of Mr. Vicars could be found than that of contributing to the fund he had so much at heart, and if everyone interested will send his mite, a worthy memorial will be raised. Subscriptions may be sent to Mr. Edgar C. Ackermann, 157A, New Bond Street, W.1, or to other members of the committee.

A COMMITTEE has been formed, under the presidency of H. R. H. the Duke of Connaught, to found a chapel in

Westminster Cathedral as a permanent memorial to the officers and men of the Irish Regiments killed in the war. In the chapel each regiment will have its own marble tablet and its own *liber virtute* to be kept in a handsome receptacle in the chapel, containing the names of the fallen, irrespective of creed. The design for the chapel is rich and dignified, a worthy memorial of the brave men whom it commemorates. It will be carried out in Irish marbles and mosaic, the latter patterned with decorations reproduced from the Book of Kells. Ten thousand pounds is required to execute this beautiful memorial, the raising of which should meet with warm support from everyone with Irish blood in his veins. Subscriptions should be addressed to Lady Sykes, Hon. Treasurer, Mansion House, E.C.



This splendour of books, its last pages completed, then lie shadowed, death-washéd, among other dead thoughts, the outcome of a life's assiduous labour.

It is sad to think that Sir Guy Laking did not enjoy the felicity of seeing his work embodied in a permanent and beautiful form, yet his death may be likened to that of the happy warrior in the moment of victory, for his crowning achievement was consummated and the knowledge garnered on the theme that had been his constant study since his boyhood was placed on permanent record. Though well versed in most phases of art and archaeology, Sir Guy's ruling passion has always been for arms and armour. One finds evidences of this in the introduction to the book, contributed by the Baron de Cosson. He relates how, during a visit to England twenty-eight years ago, he was told at the shop of a well-known armour dealer "that young Laking, the son of the Physician to the Prince of Wales, was anxious to know me, and had been trying to effect a meeting with me. A few weeks elapsed and this meeting took place, and I saw a slim boy of about fifteen who, with a hurried, impetuous, cracked voice, launched into all sorts of questions concerning armour and arms. His ardent enthusiasm pleased me greatly, and, as long as I stayed in London, we saw much of one another and indulged in endless disquisitions on the subject of arms, and these discussions have been continued at intervals ever since."

The boy was father of the man; the enthusiastic youth, seeking knowledge bearing on his hobby from every source, developed into a learned expert, possessed of a world-wide reputation, whose authority commanded universal respect. As Keeper of the Armouries at Windsor Castle and Hertford House, Sir Guy did excellent work in classifying and arranging the collections, the royal armoury more especially greatly benefiting by his labours. He was one of a small group of experts, of various nationalities, who were personally acquainted with practically every important piece of armour in Europe. To these confrères he renders grateful thanks for assistance given, these acknowledgments and the ones to his few predecessors in the same field revealing the generous nature of the man, ever ready to exuberantly credit others with the smallest benefit derived from them.

Though not the first in the field, Sir Guy Laking is the

only English writer in recent times who has ventured to deal with European armour and arms as a whole. The extended scientific knowledge gained during recent years has in a measure added to the difficulties of the task by broadening the scope of the subject and upsetting many attributions that former writers were apt to accept without question. The earliest predecessor of Sir Guy in this country was Francis Grose, whose quarto volume, *A Treatise on Arms and Weapons*, published in 1786, embodied the imperfect knowledge of the eighteenth century. Sir Samuel Rush Meyrick followed in 1804 with *A Critical Enquiry into Ancient Armour*, which may be said to have established a stable foundation on which future writers could build. J. Hewitt's smaller and handier work, which came out in 1840, was entirely based on the researches of his predecessors, and since then no important new English book, taking in the whole subject, has been written.

The theme is indeed a vast one, demanding not only a wide and exact knowledge regarding European armour and arms of every period, but also the power to summarise and arrange that knowledge in a manner to make it clearly comprehensible to the reader. Sir Guy has succeeded in doing this, and the result is not merely a learned work, but also a fascinating one, which can be read with pleasure by everyone interested in the history of war, as well as the collector of warlike implements. The first volume gives an account of European weapons and armour in use between A.D. 1000 and 1500, with a special chapter on the bascinet headpiece. The earlier portion of the period covered presents many difficulties to the conscientious historian; not many weapons of the time have survived, and only a few pieces of the defensive accoutrements of either knights or men-at-arms. Thus the earliest complete suit of armour in existence—one made by Tomaso da Missaglia for Frederick the Victorious, Count Palatine of the Rhine—dates no further back than 1450-60. To fill in the ellipses posterior to this time, it is necessary to gather data from early drawings, pictures, embroideries, and sculptured figures on tombs. In this Sir Guy's artistic and archaeological knowledge has stood him in good stead, and he has gathered illustrations from a wide variety of sources to supplement the photographic reproductions of actual weapons and pieces of armour. Among the latter are numerous early swords, a long series of examples found in different countries and belonging to several centuries, illustrating the developments of the weapon anterior to the Norman Conquest. Many of the examples illustrated are

recovered by our descendants, and if Sir Guy proves that he can do so, then we may have another chance to get in touch with the past, and a knowledge of the various ways in which the past can be used. Most of us, however, are not aware of the uses of the past, and the забытые (the forgotten) are often the most interesting. Most of us, however, are not aware of the uses of the past, and the забытые (the forgotten) are often the most interesting.

He has, however, indeed, covered his subject with exemplary thoroughness. The author has collected a vast amount of information concerning not only the orthodox forms of European armour, but also rare and curious weapons and forms of harness known only to the author and his students, which no serious student of



OFFICER OF THE ARMY
OF WORMS IN THE MUSEUM AT WORMS, 1443-60.
ARM MADE FOR FREDERICK THE VICTOR, DUCHESS
OF LUXEMBURG, QUEEN OF THE RHINE FROM THE
MUSEUM AND ARMOURY (G. G. T. V. JONES, 1913)

medieval European history can afford to ignore while to everyone interested in armour, either as a collector or custodian, the work will be indispensable. The thirty page introduction contributed by the Baron de Cosson is written in excellent taste, and itself constitutes an epitome of the history of armour of great value.

“Outlines on Chinese Art.” The Scammon Lectures at the Art Institute of Chicago, by John Calvin Persusso. The University of Chicago Press, \$4 net.

THE importance of Dr. Persusso's book lies greatly in the fact that he has approached his subject from the Chinese standpoint, substituting Chinese aesthetic standards for those prevalent in Europe and America. The author is amply qualified for this enterprise, having spent over thirty years in China, acting for much of that time as Adviser to the Government, and thoroughly studying all the native classics on art. The innovation is to be welcomed, for, unlike the pictorial arts of Europe, which are all derived from the same sources, Chinese art is wholly indigenous, a creation brought into being almost completely independent of foreign influence, inspired by Chinese ideals, permeated by Chinese ethics, and executed with technical methods often differing widely from those in vogue in Europe. Considered, however, it is difficult for an Occidental, ignorant of the principles governing Chinese art, to appreciate its beauties, as it would be for a foreigner,

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able to read English but not to pronounce it, to realise the melody and rhythm of fine English poetry. Dr. Ferguson, of course, is by no means the only writer who has studied the classic Chinese writings relating to art; they have been touched upon in many English books, and portions of them have been translated; his merit rather lies in the fact that he has embodied his knowledge in a popular and easily comprehended form, interesting alike to the expert and the more general reader. Partly this is owing to the fact that the book embodies the six Scammon lectures delivered by Dr. Ferguson at the Art Institute of Chicago—lectures intended not for experts, but students, and consequently designed to convey exact and authoritative statements in a readily comprehensible guise. The lectures begin with a general introduction, and then go on to deal specifically with bronzes and jades, stones and ceramics, calligraphy and painting. Of these themes, "ceramics" is treated most slightly, partly because so much has already been written on this subject, and partly because the Chinese regard porcelain and pottery production as an inferior form of art. The portion of a lecture devoted to calligraphy is of great interest, as this art, ranked by the Chinese with painting, of which it was the precursor, has hitherto received very scanty attention in European books. To painting itself the major portion of three lectures are devoted, and rarely has the inspiration and practice of this form of Chinese art been more fully or lucidly explained. The sections devoted to bronzes, jades, and sculpture, though by no means so exhaustive, form valuable introductions to the subjects, while the illustrations are numerous, and, being selected almost wholly from examples in Chinese and American collections, possess the charm of novelty to English readers. The book can be recommended as a work written from first-hand knowledge, which is learned and authoritative without being tedious, and contains much information not generally accessible.

THE new edition of the National Gallery catalogue is double the price of the last, an increase relatively less than

"National Gallery Catalogue of the Pictures at Trafalgar Square"
His Majesty's Stationery Office
1s.)

the rise in the costs of printing and paper. In size and arrangement it is practically a duplicate of the last issue, the only material alterations being those necessitated by the acquisition of fresh works, and the banishment of others to make room for them. The new arrivals number about 150, against which about 300 have been consigned to the Tate Gallery and elsewhere. One regrets to see that the bulk of the exiles are British pictures, and that consequently the representation of the national art at the National Gallery is actually smaller than at any time since 1847. The English pictures then numbered 189 out of 456, constituting 39 per cent. of the entire collection: they now number only 158 out of 2,000, a reduction to about 8 per cent. One can understand the attitude of the National Gallery authorities. Faced with the problem of finding space for a larger number of pictures than can be accommodated, they naturally send as many as they can to the Tate Gallery, in which space is still available. The

result, however, must be highly detrimental to the reputation of the British school of painting in the eyes of foreigners. The National Gallery collection is intended to represent the best work of all the European schools anterior to the nineteenth century. If we limit the representation of the English school there to a few pictures by a small group of the greater artists, while quite minor men of the continental schools are exemplified, the natural inference is that only the best productions of the English school are worthy to hang side by side with the rank and file of continental works. The catalogue has been compiled with the usual care and accuracy that distinguishes National Gallery publications.

THAT Mr. Havell's excellent book has reached a second edition bears testimony to the increased interest that is

"The Ideals of Indian Art," by E. B. Havell
Second edition
John Murray
21s. net)

being taken in Indian art. Except for a few minor corrections and additional notes, the text remains unaltered. The work, though chiefly dealing with sculpture, remains the best popular introduction to Indian art as a whole that has yet been placed before the British public. It deals with the underlying motives inspiring Indian aesthetic principles, and explains the ideals by which they are governed, and the symbolism with which they are expressed. To study Indian art without some perception of these matters would be as futile as an attempt to comprehend the significance of primitive and early Renaissance religious pictures without possessing any knowledge of the Bible, the legends of the Saints, and Christian symbolism. Mr. Havell's work can hardly be bettered as a guide on the subject of which it treats, and the second edition of it, well illustrated and mounted and printed in excellent style, is to be warmly welcomed.

By-paths in Curio Collecting as expounded by Mr. Arthur Hayden lead the reader into some well-defined

"By-paths in Curio Collecting," by Arthur Hayden
(T. Fisher Unwin
21s. net)

roads as well as into numerous ways comparatively unexplored by the curio-hunter. Fans form the theme of a long chapter, literature, books and documents, often treated upon by numerous writers, and subjects like transfer printing on pottery and china, Chinese metal-work, silhouettes, and playing-cards have been already well exploited. Mr. Hayden, however, besides touching on the foregoing subjects, deals with numerous others, many of which have hardly been exploited outside the pages of *THE CONNOISSEUR*, while some are altogether new. Mr. Hayden writes with equal facility about most articles pertaining to the smoker: about man-traps and spring guns, children's toys, watch-stands and other oddments of the boudoir, the accessories of the tea-table, and various uncommon items in pottery and metal-work. Though not going very deeply into any particular subject, he at least furnishes an interesting and lucid introduction to it, and his book cannot fail to be of real service to collectors desirous of pursuing untried ways: while the lively and entertaining style of the author,

as the date of the earliest bible in English, or the first volume of edition containing "Sport in Art," £1.5s. net.

A little new edition of Mr. Baile's Grohman's *Sport in Art*, is now at a price that would have caused it to

"Sport in Art from the Fifteenth to Eighteenth Century," by W. A. Baile Grohman. Second edition (Simpkin, Marshall, Hamilton, Kent & Co. 15s. net)

lovers of sport, but forms a unique record of the work of early sporting artists and engravers. Many men are exemplified whose productions are generally unknown, and on this account alone the book deserves to find its way into any comprehensive fine art library.

The Recollections of Lady Georgiana Peel convey an intimate and pleasing picture of social, political, and literary society during the whole Victorian era. Daughter of one Prime Minister, and niece by marriage of another, Lady Georgiana possessed unique opportunities of mixing with all the celebrities of her time. Born in 1836, she was the eldest child of Lord John Russell, then



ARMOUR. — RAPHAEL LONGFELLOW'S "ILLUSTRATION OF VICTORIAN LIFE IN THE TIME OF QUEEN VICTORIA AND ARMS." £1.5s. net.

Home Secretary in Lord Melbourne's ministry. In her reminiscences there touches very lightly upon the life behind the scenes, and portraying the great personages with whom she混熟, in their lighter and more kindly moments. Queen Victoria, then a young bride, is shown as allowing Lady Georgiana, her younger sister, to inspect her evening toilette, and occasionally, when the Queen had time to spare, indulging in a game of romps with the

two children. Distinguished men of more than one generation pass through the pages, beginning with Sydney Smith, Macaulay, and their contemporaries, and ending up with people who are still in their prime. It is a highly interesting work, the more pleasing because there is no breath of scandal or disparagement of any of the characters mentioned. Miss Ethel Peel has compiled the book tactfully and with literary skill, but it would have been well if she had made the identity of Lady Georgiana's husband a little clearer. He is mentioned only as Archibald Peel. Not every reader will know that he was third son of Lieut-General Jonathan Peel, the great statesman's brother.

BUCKINGHAMSHIRE and Berkshire, two of the home counties that have perhaps retained their old English characteristics longer than any of the others, are pictured by Mr. Sutton Palmer in a fascinating manner.

"Buckinghamshire and Berkshire," painted by Sutton Palmer, described by G. E. Mitton A. & C. Black, Ltd. 15s. net

His water-colours always possess the attractions of dexterous and facile handling, pleasant colour, and well-balanced arrangement, and the series reproduced in this volume show him at his best. Though all of them exemplify the country under fine weather conditions, they are sufficiently varied in style and outlook to avoid any feeling of monotony. Among the best are those of Bradenham, the home of Isaac D'Israeli, Lord Beaconsfield's

father, mellow with early autumnal tints; *Windsor Castle, seen from a very distant stretch of the Thames, variegated with warm lights and deep patches of shadow*; a *Midsummer View of the Thames, near Hurley*; a Corot-like transcript of *The Pool, Blewbury*; and a spacious open-air *View from the Downs*, though, indeed, all the drawings are so good that one might find something for special praise in each one of them. Miss G. E. Mitton's letterpress is good enough to stand alone without the illustrations. She writes with freshness and feeling, giving a pleasant medley of historic legend, picturesque descriptions of scenery, and personal adventures that agreeably carries the reader on from page to page, and hardly permits him to lay the book down without at least skimming through its entire contents.

MR. EDWARD J. BURROW has compiled a pictorial record of *The Ancient Entrenchments and Camps of Gloucestershire*,

"The Ancient Entrenchments and Camps of Gloucestershire,"
by Edward J. Burrow. (Edward J. Burrow & Co., Ltd. Edition limited to 500 copies at 21s. each. Issued to subscribers only)

old forts, and without some such pictorial record as that undertaken by Mr. Burrow, it will be difficult to find even their sites. It is fortunate, indeed, that the author happened to be a capable artist as well as a learned archaeologist, for photography would be of little service in illustrating the sites of many of the camps. The low-lying mounds, worn down by weather and levelling operations, until in some cases hardly rising above the level, would be merged by the camera into the general landscape. Mr. Burrow, without falsifying nature, has managed to give full value to the remains of every artificial excrescence by deftly choosing his view-point and arranging that his lights and shadows are so arranged as to give every visible feature of the camp due prominence. The county which Mr. Burrow has selected for his record is one especially rich in ancient entrenchments, many of which date far back into prehistoric times. The builders of them belonged to various races. First were the long-headed people who inhabited the country before the Celts, to be in course of time dispossessed by the first inroad of the latter. The new-comers were the Goidel-Celts, a fierce round-headed people, who held the country until they in turn were invaded and vanquished by their kinsmen, the Brythons. The Romans, with whose invasion recorded history commences, occupied not a few of the camps they found, utilising them as defensive strongholds until they had formed their permanent military stations. Even this does not exhaust the military associations of these ancient forts, for a few were occupied during the

civil war, their commanding situations rendering them positions of strategic importance. Mr. Burrow gives a most interesting account of the principles governing the construction of these old camps, and the methods of defence of their inhabitants. He also gives a description of each individual earthwork, with references to where further particulars can be found. The book contains a large-scale map of the whole district, and several detail maps and plans. The author is to be heartily congratulated on the result of his labours, and one can only hope that his example may be followed and a similar survey made of other counties.

M. ETIENNE ANTONELLI has produced the first clear, concise and impartial survey of the triumph of Bolshevism

"Bolshevist Russia," by Etienne Antonelli (Stanley Paul & Co. 12s. 6d. net) in Russia. His account carries conviction on every page, and the reader who masters it will be in practically as good a position to foretell the trend of future events as the politicians, who are supposed to possess an inner knowledge of the situation in Eastern Europe. The writer gives a lucid history of the movement, explaining the causes leading to its success, and giving an account of the aims and aspirations of its leaders, and their relations with foreign powers. His work is at once reassuring and disconcerting; the latter because he asserts—and recent events appear to fully bear out the contention—that Bolshevism is not an exotic doctrine forced upon the Russian people against their will, but that it accords with the temperament of the race, and has been fully accepted by the great mass of the populace. Hence there is no prospect of the speedy downfall of the Bolshevik system of government. It will outlast its present leaders, and must be reckoned with permanently in all future Russian political developments. On the other hand, there is little or no fear of its expanding into a great conquering movement like that engendered in France by the Revolution. Its leaders for the most part are not self-seeking adventurers, but men who in the past have consistently advocated the doctrines which they are now putting in force, and have held fast to them against every species of political persecution. Their guiding principles are not those of conquest, and though setting small value on human life, their ideals are peaceful. The effect of Bolshevik rule has been to ruin industrial Russia. The country is relapsing into primitive conditions. Time will evolve a more stable and orderly condition of affairs. In the meanwhile the system of government is an experiment carried out on a gigantic scale, the ultimate results of which cannot be foretold.

THE Year Book and Diary for 1920, published by the "The Auctioneers' and Estate Agents' Institute (34, Russell Square),
Institute Year Book and Diary, 1920" provides every whit as lucid and concise as its predecessors. In addition to the informative letter-press, diary, and memoranda pages, the space reserved for indexing notes is a valuable feature.

Although intended primarily for the use of art workers, and their confrères, the publication possesses advantages applicable to the wants of many in other walks of life.

Mr. FRAZER noted various of the heroic deeds of the great war with a vividness and directness that make them

"Stirring Deeds in the Great War," by Charles E. Pearce (Stanley Paul & Co., 1s. net)

live in the mind of the reader. The events are arranged in chronological order and connected together with links of consecutive narrative, so that the book forms a history of the struggle the more acceptable because the purple passages constitute the bulk of the story. Though written primarily for boys, it will be read with interest by young and old. It is illustrated with an allegorical frontispiece in colours and fifteen full-page plates in black and white. The drawings from which they are taken are of a higher standard than is generally thought suitable for books of this kind, being both realistic and effective.

WHEN Mr. Warner Allen tells us that "never before had a British army been able to boast an Italian campaign,"

"Our Italian Front," painted by Martin Hardie, described by Warner Allen (A. & C. Black, Ltd., 2s. net)

he perhaps forgot that brief incursion of Sir John Stuart and 5,000 troops into Calabria in 1806. They defeated 8,000 French veterans at Maida, and held on to their conquests for some little time. It was a short affair, however, not to be compared in point of magnitude or duration with the campaign of the British Expeditionary Force in Italy during the Great War. Mr. Allen presents a vivid picture of this, not confining himself to a dry record of events, but subtly reproducing the atmosphere of the time, so that we can share the hopes and fears of the defending armies, and thrill with gladness when victory at length declares itself. The Italians were greatly handicapped, partly because, like the rest of Europe, they had insufficiently prepared for the war, but more because their shortness of coal and the comparative weakness of their manufactures did not permit them to make good their deficiencies. The influx of the well-equipped British troops put new life into their resistance, and they were not chary of showing their gratitude. Mr. Allen tells many lively and touching anecdotes, every one of which helps to heighten the vividness of his narrative. Captain Martin Hardie's illustrations are very good. Like most artists at the front, he had apparently no chance of depicting the actual fighting, but everything short of this he gives, so that the reader can see many of the war-ravaged scenes where British troops were engaged, and representations of the latter on the way to the conflict. Apart from their warlike interest, the drawings are highly attractive as

artistic efforts. Touched in with a free and facile brush, they convey vivid impressions of Italian sunlight and colour, and the charm of its old-world towns and villages. Mr. Hardie is an impressionist artist in the best sense of that much-abused term; he paints what he sees, infusing each transcript from nature with a delightful sense of his own personality. His colour is always poignant and effective, and he draws with ease and certainty. His fifty drawings, reproduced in colour in excellent style, form an equal attraction to the book as Mr. Warner Allen's letter-press, and the combination of the two results in the production of one of the most interesting and attractive volumes relating to the war that has been yet issued.

In effect called *A Practical Handbook on Copying*, Mr. W. S. Spanton's brochure is a thoroughly practical work, giving much good advice to the would-be copyist, and emphasising his points by references to the practices of Reynolds and other artists.

"A Discursive Handbook on Copying," by W. S. Spanton
Handbooks on Art (Winsor and Newton, 1s. 6d. net)

He warns the student against imitating the surface discolourations and dark tones arising from age, dirt, and improper varnishing, which so frequently disfigure works by old masters, and which are sometimes regarded by tyros as essential beauties. The author's directions as to the care of brushes, laying out the palette, and what colours to be employed, are thoroughly to the point, and he gives valuable advice as to the best methods to be employed in copying typical pictures in the National Gallery and elsewhere. The student who follows Mr. Spanton's instructions may not succeed in making a good copy, but he will certainly be able to console himself that he has set about his task in the best possible way.

THIS little pamphlet, which is reprinted from *The Bulletin of the John Rylands Library*, can be thoroughly recommended as an introduction to

"Medieval Forgers and Forgeries," by T. F. Tout, M.A., F.B.A. (Longmans, Green and Co., 1s. net)

the study of mediaeval forgeries. Professor Tout, who writes informatively, and whose gentle cynisms are never misplaced, glances first at the motives of the forger, such as establishing or confirming rights to land, etc., and then at a few notable instances. He sets forth clearly the case against the notorious history of Crowland Abbey, urging the reader to "beware of the false Ingulf and all his works." As a set-off to this, Professor Tout narrates the story of the eighteenth-century forger, Bertram, whose fabricated *De Situ Britanniae*, purporting to be compiled by Richard of Cirencester, monk of Westminster, so completely deceived the eminent Dr. Stukeley.

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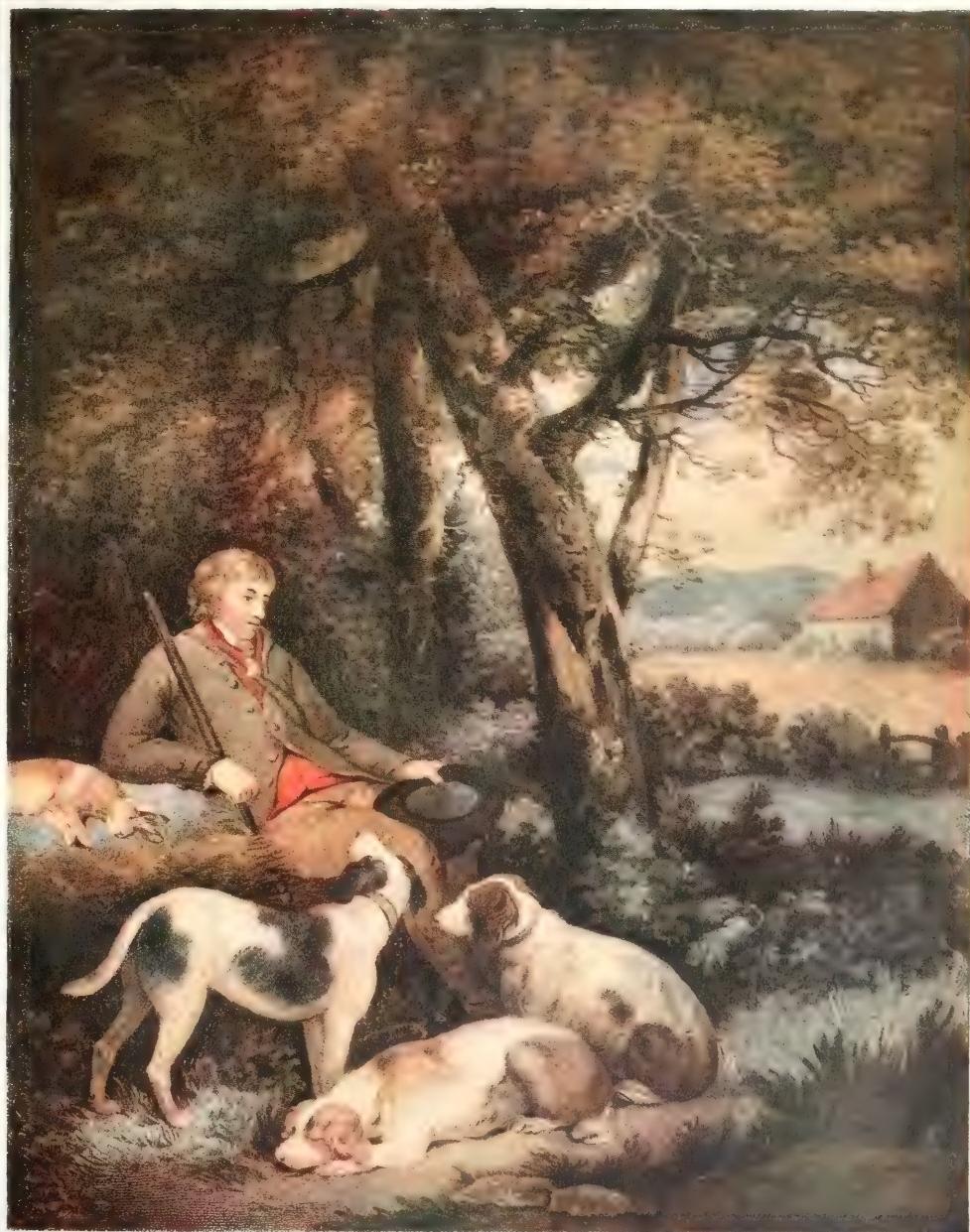
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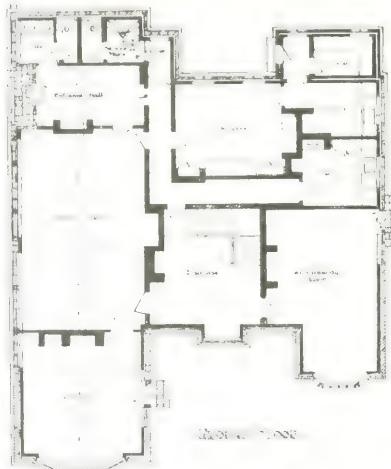
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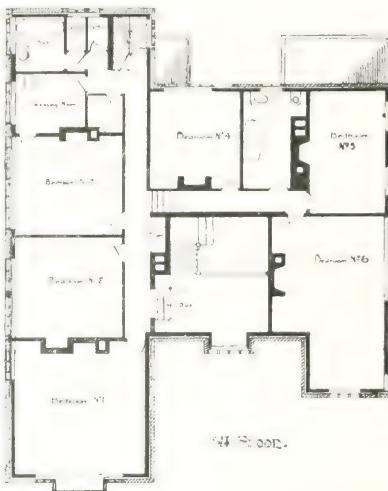
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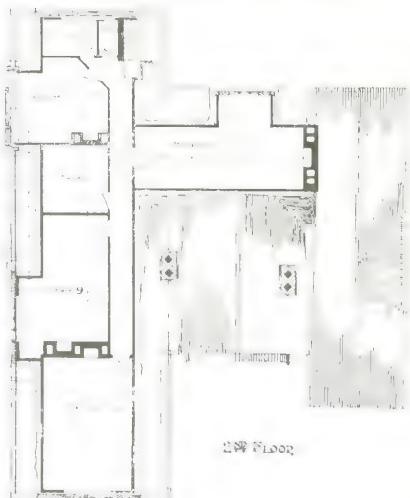


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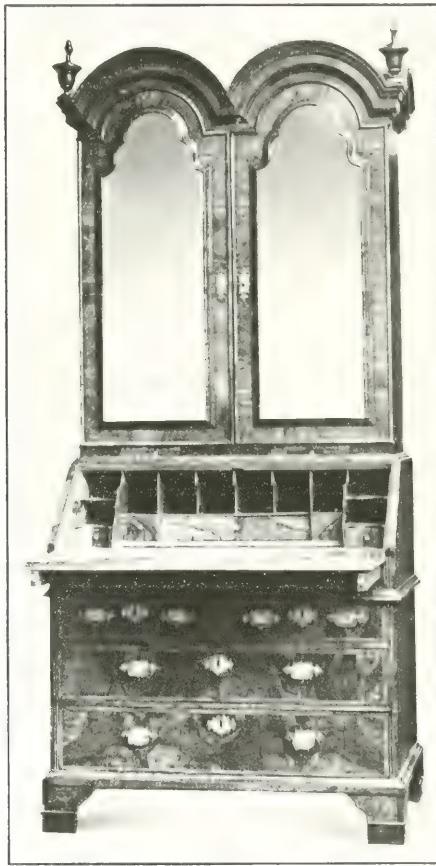


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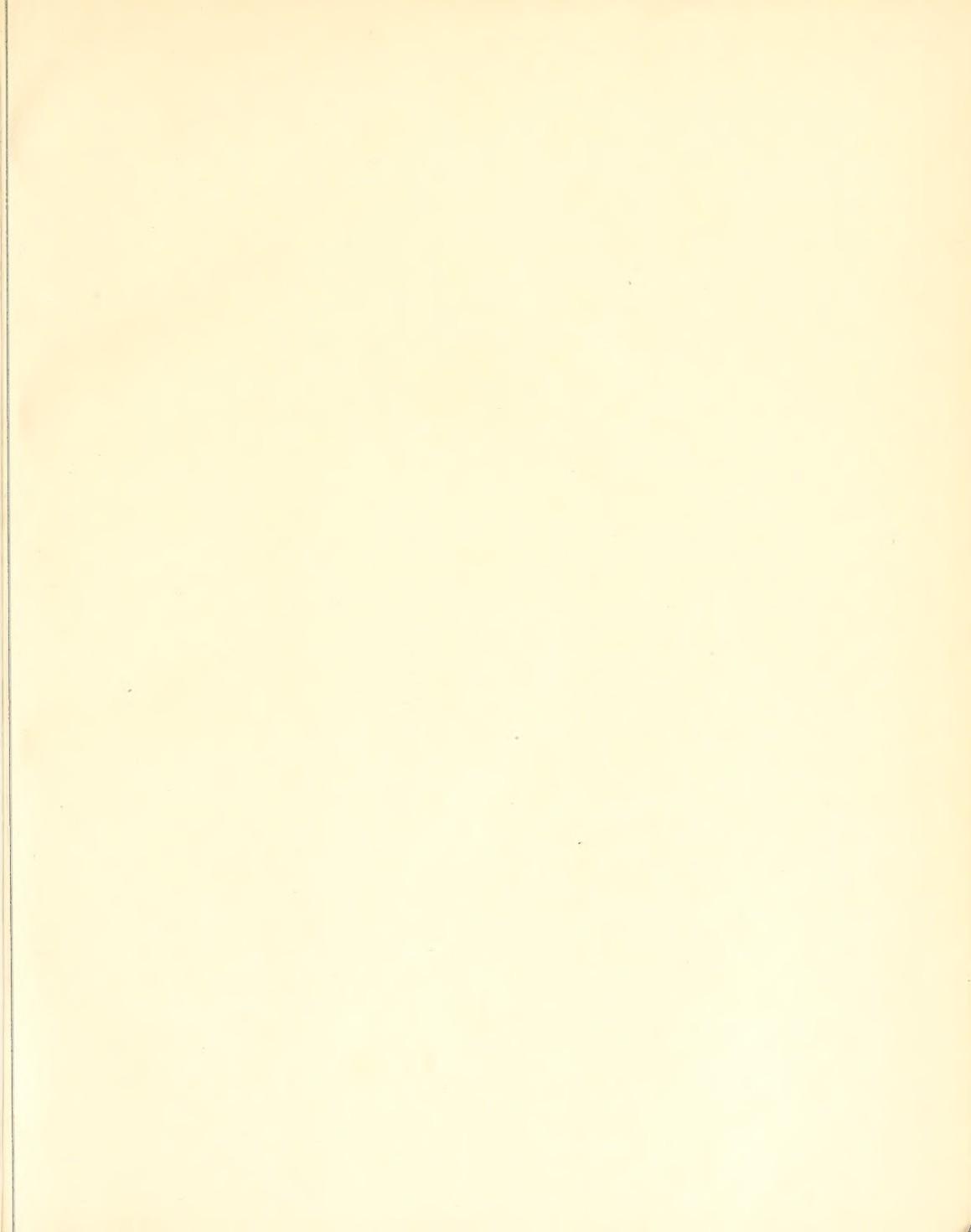
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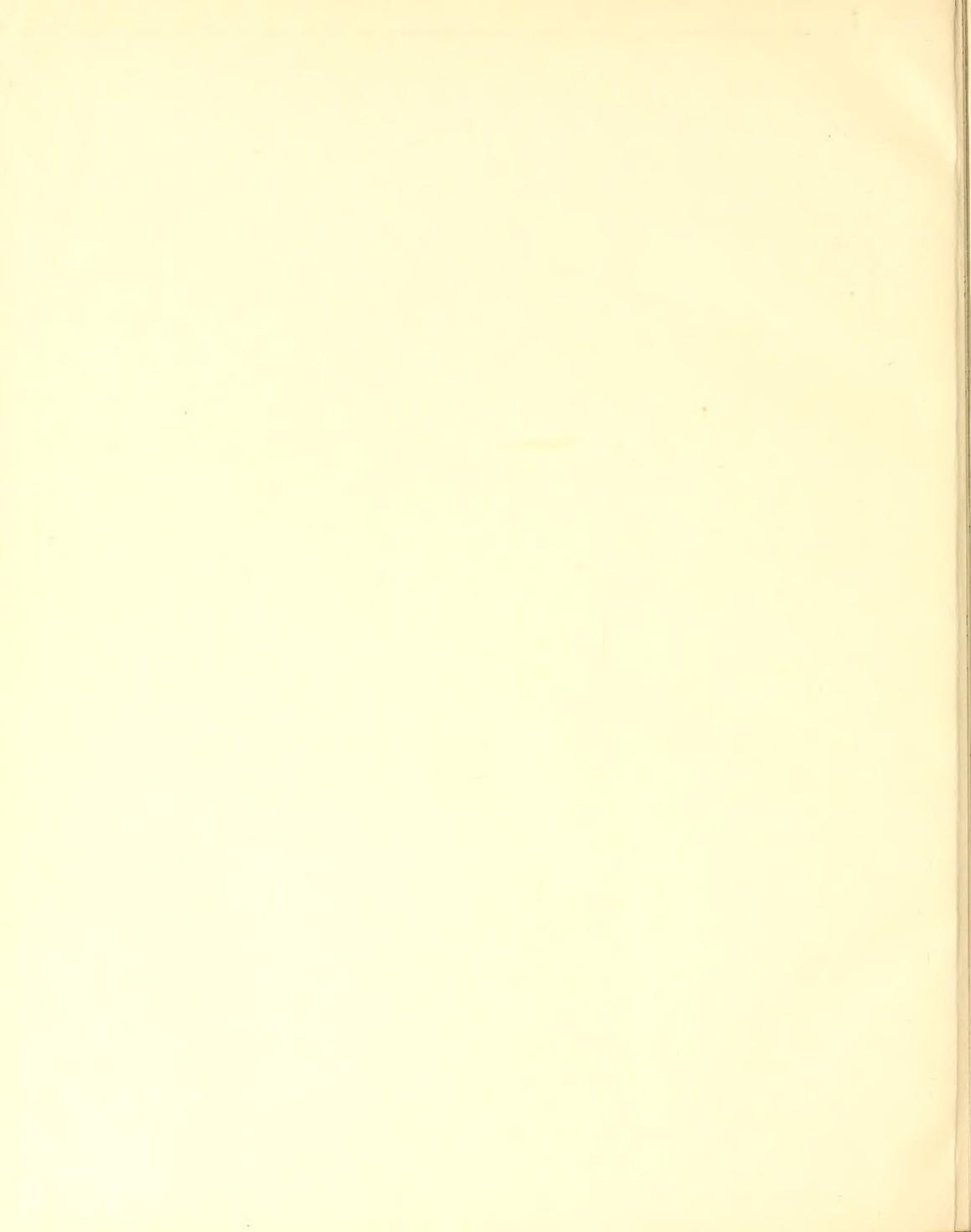
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